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NEW CAMPAIGN OF MUSIC EDUCATION FOR CALIFORNIA

State Teachers' Association Receives Report of Plan to Spread Culture and Knowledge to All Localities Now Without Sufficient Opportunities—Organization of Red Cross Movement Among Musicians—Standardization and Music Credits Subjects of Vital Papers

SACRAMENTO, CAL., July 2.—The Music Teachers' Association of California, in annual convention at the Land Auditorium, to-day received information that the University of California is about to inaugurate a system of music extension study, sending out lecturers, singers and instrumentalists to the localities now without opportunity of musical culture and aiding generally in music as it has been doing for some time in other lines of education. Dorothy Pillsbury has been appointed organizer and will immediately tour the State to ascertain the requirements. This university plan, presented to the teachers by Albert Elkus, was received with enthusiasm, and resolutions in indorsement of it were adopted. The lecturers and musicians will be paid by the university, but it is understood that nominal charges will be made to the communities receiving the benefit.

Organization of the California musicians as a Red Cross unit, in accordance with President Wilson's suggestion, was proposed by L. E. Behymer, the California manager. After listening to speeches by Mr. Behymer and Howard Pratt, the association decided upon immediate organization and appointed a committee to direct the work.

The opening session of the convention took place on Friday afternoon. Mrs. Vernice Brand, the Sacramento vice-president, delivered the address of welcome and hospitality was further proffered by Dr. G. C. Simmons, president of the city commission, and J. C. Hobrecht, representing the Chamber of Commerce. Alexander Stewart, president of the State association, made a happy reply. Sacramento being the capital and, therefore, the scene of the recent legislative fights in regard to standardization, Mr. Stewart mentioned that the musicians made no claim to political influence, though, nevertheless, possessing a great, though indefinable power over the people in their social development. Referring to the war conditions, he said:

The Mission of Music

"Music has something more than recreative value. We believe it even has a mission to perform in the solution of the social and political problems of this day of crisis in the history of our race. As a significant proof of this every-day value of music one need only refer to the part that music is playing to-day in the patriotic note which is sounding over the country. Wherever the people are brought together in great assemblages, music is found to be the most potent thing which can be used to arouse their patriotism and instill into their hearts a sense of devotion to their country's need."

Then the formal program was taken up. A plea for a more generous attitude on the part of one teacher toward another was made by William Edwin

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WILLIAM SIMMONS

Gifted Baritone, Who Typifies the Spirit of Young America in Music. His Training Was Obtained Entirely in This Country, Where He Has Received Generous Recognition as a Concert Artist of Pronounced Merit. (See Page 8)

Artists' Co-operative Opera Scheme Dies Before It Sees Light of Day

It was announced in New York on Tuesday that the "Artists' Opera Association," a venture exploited in one of the weekly musical papers as an "ambitious project for a traveling company on a co-operative basis" had abandoned its plans owing to its failure to secure monetary support. Otto H. Kahn was said to have allowed the use of his name as "chairman of the honorary committee" and Giulio Gatti-Casazza was to have been the "honorary advisory director." Maria Gay-Zenatello, characterized as "the principal organizer of the Opera Artists' Association," has gone away from here. She will soon be in Spain. Her husband, Giovanni Zenatello, was to have been the principal tenor of the company and the "exclusive story" which outlined the scheme mentioned as possible members of the company such singers as Maggie Teyte, Luisa Villani, Riccardo Stracciari, Florence Macbeth, Anna Fittiu and as conductor, Giorgio Polacco.

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Hammerstein Says He May Give Opera Season at Lexington This Fall

Oscar Hammerstein may give opera in English at the Lexington Avenue Opera House this fall. He says in a statement this week:

"I have various ideas regarding the purposes to which I intend to devote the Lexington Avenue Opera House, but I am sure of one thing, and that is if I should desire to carry out my original ideas for which I erected this gigantic structure, to make a home for grand opera for the masses of the people, the directors of the Metropolitan Opera Company would waive the balance of the time, two years and a half, which my contract with them has still to run."

FRENCH UNION TO HELP THE WOMEN COMPOSERS OF U.S.

American Branch of Women Artists' Organization Announces that It Will Send Native Musicians to Paris—Close Operatic Exchange Between the Republics Is Aim of Mme. Eymael—Anna Case and Albert Spalding to Go Abroad This Fall—Seeks Co-operation of Leading Cities to Discover New Talent—Arrange Aeolian Hall Concert for Composers of Gentle Sex

MENTION was made in MUSICAL AMERICA last March of the formation in New York of the Musical Union of Women Artists of America, a branch of the Union Des Femmes Artistes Musiciennes, which was founded in Paris in 1910 and recognized as a public utility by the French Government shortly before the war. This society, which has for its object the rendering of practical assistance to women artists of the musical profession and which is under the direction of Christiane Eymael of the Paris Opéra, is now planning to establish a sort of exchange of artists between the two countries, as well as to aid American women to obtain engagements at the Grand Opéra and the Opéra Comique. Furthermore, it wishes to extend protection and help those of our artists in France, who for lack of funds or the proper guidance have undergone hardships of one sort or another.

Mme. Eymael a few days ago declared her desire to send abroad some time next autumn several American artists of the rank of Anna Case and Albert Spalding to appear in concert at the Trocadéro. In the course of time the interchange should be materially increased. However, the duties of the society will not be exclusively international. Efforts will be made toward bettering the condition of talented women in America, of securing their recognition by sponsoring their appearance in concert and bringing about performances of the works of those who compose.

Mme. Eymael wishes to arrange a concert in Aeolian Hall next season of compositions of five or six women of unquestionable talent. Also she intends to bring about co-operation between such cities as New York, Philadelphia, Boston and Washington. For the performer the concerts will naturally entail no expense.

Thus far Mme. Eymael has enlisted the interest and active support of Gatti-Casazza, Ysaye, Maria Barrientos, Lucy Gates, Geraldine Farrar and many other stars of the Metropolitan Opera Company. According to the French artist, the great difficulty encountered lies not in the lack of financial aid, but in the failure of many American women to give actively of their devotion and moral co-operation. Moreover, the lack of salons such as exist in French social circles hinders the work of awakening interest and enthusiasm appreciably.

Medal Presented Christine Nilsson

Christine Nilsson received at Stockholm, Sweden, recently a medal from admirers all over the world in honor of her approaching seventy-fifth birthday, which the great singer will celebrate on Aug. 20. The presentation date was advanced owing to her visit to a daughter in Madrid.

NEW CAMPAIGN OF MUSIC EDUCATION FOR CALIFORNIA

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Chamberlain of Berkeley, who scored the practice of trying to make new pupils think their former teachers were incompetent. He urged the teachers to be more broad-minded and he suggested that they would find it advisable and helpful to consult with one another in regard to some of the pupils. Marie Withrow, the San Francisco teacher and writer, spoke in the same spirit. A round-table conference on "The Needs of the Teacher" was led by Warren D. Allen of the Pacific College of Music.

"Music is an emotional language," Mr. Allen said, "and the musician must know its parts of speech. He must be able to explain to a pupil the architectural beauty of a sonata. He must know the fundamental principles of acoustics. He should be well read in esthetics and psychology. He must know enough to realize Schumann's dictum and 'see with his ears and hear with his eyes.'" A piano recital by Pierre Douillet of San Francisco was the musical feature of Friday's session.

On Saturday forenoon, Lawrence Strauss, the San Francisco tenor, led a round-table discussion of "The Similarity of the Speaking and Singing Voice," giving many illustrations during the opening address.

Music in the Public Libraries

"Music in the Public Library and Community Music" was the subject of a timely and important address by Julius Rehn Weber of Berkeley. Mr. Weber has long been an urgent advocate of the establishment of music sections in public libraries and the success of the department in the San Francisco library, which now has 3000 musical volumes on its shelves, is due principally to him. In March, 1917, 1383 applications were made for music works, he mentioned, or about twice as many as in a corresponding time the year before.

The district library, said Mr. Weber, must be made the supply center for community music. Showing that a good library start in this direction can be made for \$50, he urged that every public library should be equipped with a music section. Music should be made as accessible and inexpensive as the movies. The speaker gave praise to Los Angeles, where the school orchestra work is similarly featured. From Arthur Farwell he quoted to the promoters of community singing:

"Strike out for the best in music. Nothing can be too lofty for the mass soul and its expression."

Estelle Carpenter, supervisor of music in the San Francisco public schools, told of the work in her department and spoke of the community singing in the public parks soon after the San Francisco fire of 1906. At the time to which she referred as many as 5000 school children were heard in the open-air concerts, which lent encouragement in the work of reconstruction.

An address on the establishment of musical clubs in small towns was made by W. E. Chamberlain.

Prof. Charles Louis Seeger of the University of California, spoke on "Contemporary Music in Europe and America," with illustrative music by himself and Dorothy Pillsbury, the pianist, who is going out as organizer in the university extension work. The speaker, dividing his subject into folk music, popular music and art music, held that there was little folk music which could correctly be called American. The important American development is along the lines of popular song, including rags, waltzes, songs, sentimental ballads and dances, forming a subdivision of art music as written in imitation of great art.

Track-Walker vs. Composer

The rag was defined as descending from Beethoven, Schumann and Wagner, particularly from the latter. Professor Seeger wondered whether the I. W. W. and the track-walker, humming popular ditties and helping to make them a part of the musical idiom, are not doing more for American music than the composers of symphonies. Of the latest European music he thought it showed an attitude of mind showing that the war existed potentially in the minds of the composers before the invasion of Belgium was begun.

"Psychology of Music" was the subject of an address by Professor Carl E. Seashore, dean of the State University of Iowa, who advocated a selective system

ENLIST MUSIC'S AID TO CELEBRATE JULY FOURTH



Photo by Central Photo News Service

David Bispham, the Veteran American Baritone, Singing the "Battle Hymn of the Republic" at New York's Official Fourth of July Celebration, at the City Hall. Behind Mr. Bispham stands Dr. Frank A. Rix, Supervisor of Public School Music in New York

MUSIC'S portion in New York's July Fourth celebration was, as it invariably is on such occasion, no obscure one. And this year, with war quickening every pulse, it seemed more potent and indispensable than ever. At the official celebration at the City Hall 1000 school children were heard in the national anthem and later in "Columbia, the Gem of the Ocean," Dr. Frank A. Rix directing. And when David Bispham, the veteran American baritone, appeared and sang as only he can the "Battle Hymn of the Republic," enthusiasm grew to great dimensions. Harriet McConnell, garbed as *Columbia* and waving the American flag, sang the "Star-Spangled Banner." The vast crowd joined lustily in the choruses of both songs and then gave hearty tribute to the singing of "La Marseillaise," which brought a number of Frenchmen on the platform to their feet with enthusiastic cheers.

Another well-known artist who aided in the celebrations incident to the occasion was Yvonne de Tréville, the soprano.

in picking out the children to whom special music study is worth while. Without natural sense of pitch, time and rhythm, a pupil cannot be expected to become an artist.

The afternoon musical program was by Ina Ramsay Beaman, soprano; Vernice Brand, contralto, and Edward Pease, baritone, all of Sacramento. A Saturday evening concert attracted an audience that thronged the auditorium, with the program by Daniel Gregory Mason, composer and pianist; Loleta L. Rowan, contralto; Mrs. Charles Louis Seeger, violinist, and Amy Vincent, pianist. Mr. Mason's Sonata in G Minor, Op. 5, was played by Mrs. Seeger and the composer. The Sunday feature of the convention was an evening concert in the German Lutheran Church, the participants being Alfred F. Conant, San Diego, organist, and Mrs. L. J. Selby, Los Angeles, contralto.

Draped in Old Glory, Mme. de Tréville sang the "Star-Spangled Banner" and "We'll Rally 'Round the Flag" to the several thousand Syrians, Armenians and Greeks who make up the population surrounding Battery Park, as well as many Americans interspersed among the audience. The Patriotic Song Committee was widely represented at the many meetings of the day. Mme. de Tréville, who is chairman of the new music committee, has received a number of interesting patriotic songs.

In the morning a great crowd gathered at the tomb of Gen. U. S. Grant, where military bands aroused patriotic ardor with national airs. The audience joined in singing the songs of the nation.

A band concert and the singing of war songs were features of a meeting held at the Soldiers' and Sailors' Monument, and a similar celebration was conducted on Ninety-sixth Street, between Amsterdam Avenue and Broadway. More than 3000 persons gathered in Washington Square to listen to a band concert and watch motion pictures of French and Italian troops in action.

To-day's convention session was devoted to the discussion of four topics: "What Contribution May Music Make Toward the Coming World Democracy?" Mme. Evelyn Stoppani; "Standardization," Edward W. Tillson; "Music Credits for Private Music Study in the High Schools," Estelle Carpenter; "The Certification of Music Teachers," Dr. W. R. Snyder.

Expressing her appreciation of European music, Mme. Stoppani made the claim that there was more of music in the minds of the men, women and children in the United States than in the minds of the people of Europe. Beyond the Atlantic artistic development seems to be the property of an intellectual minority; here in America it belongs to everybody. The speaker looked forward to great results from the extension of music education throughout the country, "when the American musical stage

ARNOLD VOLPE OPENS SERIES IN STADIUM

Secures Fine Results as Band Leader—Huge Audience Very Appreciative

Probably 12,000 persons—scarcely fewer—heard the first in a series of seven free open-air concerts under the direction of Arnold Volpe in the City College Stadium, Sunday evening, July 8. This despite raw, threatening weather. Mr. Volpe had a picked band at his disposal, choice woodwind and brass players, and the results were commensurate with the leader's incontestable skill and musicianship and his men's caliber. Arnold Volpe directing a band is an unfamiliar sight ("first time in New York"), but we for one were glad to witness him in this rôle, if only because of the fact that few bands in the country can claim a leader of his quality.

The program might properly be designated an appealing specimen. With the national anthem as a prelude, Meyerbeer's familiar "Prophet" March, Liszt's "Robespierre" Overture, a fantasia based on "Aida" airs, a trumpet solo—Nevin's "Rosary"—competently played by Harry Glantz, and the "Dance of the Hours" from "Gioconda," followed in succession, completing Part I. The second half of the program was taken up with Suppé's Overture, "Light Cavalry," some selections from "Carmen," Waldteufel's "España" Waltz, the Dvorak Humoresque and Herbert's "American Fantasy." The crowd, pleased, wanted encores and got them. These concerts are under the jurisdiction of the Department of Parks. B. R.

Incorporation Papers of American Grand Opera Company Filed at Albany

ALBANY, N. Y., July 3.—The American National Grand Opera Corporation has been incorporated in the office of the Secretary of State at Albany with a capital stock of \$500,000 for the production of American grand opera. The principal office will be at White Plains, Westchester County. The directors are Reginald De Koven, New York; Lee Shubert, New York; John Philip Sousa, New York; Charles W. Cadman, Los Angeles, Cal.; Ola B. Campbell, New York; John Alden Carpenter, Chicago; George W. Chadwick, Boston; Frederick S. Converse, Boston; Arthur Farwell, Plattsburg, N. Y.; Henry Hadley, Somerville, Mass.; Emma R. Hinckle, Peoria, Ill.; Edgar Stillman Kelley, Oxford, Ohio; Percy Mackaye, Boston; William J. McCoy, San Francisco, Cal.; Max Rabinoff, New York; Joseph Redding, San Francisco, Cal.; Gertrude Seiberling, Akron, Ohio; Helen Steele, Sedalia, Mo.; David Stevens, Boston.

Receiver Appointed for Boston-National Grand Opera Company

Judge Learned Hand appointed Hamilton M. Dawes receiver for the Boston-National Grand Opera Company, Inc., under a bond of \$1,000, on Thursday, July 5. The company recently went into involuntary bankruptcy proceedings.

Chicago Opera Posters to Be Designed by Film Company's Expert

The Chicago Opera Association has contracted for the services of Francis Cugat, chief poster-designer for the Mutual Film Corporation in Chicago. While the opera company will have Mr. Cugat's exclusive services in designing opera posters, he will continue to work for Mutual.

will be occupied not merely by the soloist, but the whole happy people."

Dr. Snyder, commissioner of the State Board of Vocational Education, recommended that music teachers in the public schools be required to pass examination and obtain certificates before beginning their work. He did not favor making any allowance for training received in schools or conservatories other than those duly accredited.

Miss Carpenter, who has charge of music study in the San Francisco schools, urged that credit for private music study be given in high school work, as otherwise students might be compelled to choose between their music and other branches of study.

Upon suggestion made by Ada Clement of San Francisco, the convention declared that the custom of "ragging" the American national airs should be stopped. THOMAS NUNAN.

CHARLIE CHAPLIN PLEADS FOR MORE FUN IN MUSIC

[EDITOR'S NOTE: With the exception of the President of the United States and Theodore Roosevelt, Charlie Chaplin is probably the best known man in the United States. They say he receives \$500,000 a year for his antics on the screen. Some time ago there appeared in MUSICAL AMERICA an article stating that Mr. Chaplin, in his more serious moments, was a discriminating music-lover, conversant with the classics and able to talk intelligently about the latest achievements of Schönberg and Stravinsky. This led to an invitation that he tell the readers of MUSICAL AMERICA what he thinks about music.]

I HAVE often wondered why so many persons appeared interested in my musical tastes, assuming apparently, that a so-called knockabout comedian must necessarily have a musical streak in him somewhere.

What some folk refer to as "the Chaplin shuffle" has been set to various different sorts of music, of course, though I am in no way responsible for that. A grave and reverend seigneur of the sounding board has been injecting what he calls the Chaplin *motif* into French opera, according to my letters from home. It is introduced with bits of sandpaper and finished with a crash of drums and cymbals. That last, I am informed, is where I am supposed to have fallen downstairs.

Well, all these matters aside, I am a natural born lover of music. My brother will tell you that when we were kids I organized a band that was known as the Hammersmith Hornpipers and we used to pick up quite a bit of money from persons who were anxious to have us leave their premises.

Seriously I have been a lover of music ever since I could toddle. While ignorant of the names of many compositions that appealed to my sense of rhythm and made me shuffle my feet or beat time with my hands, I could always tell whether they were highbrow or lowbrow offerings and I'm not pretending when I say that really good music is my choice.

When I say really good music I don't mean the sort that is so tremendously technical as to be incomprehensible to the lay mind. I'm ready to listen when any orchestra strikes up the Scherzo, Gavotte, Mazurka, Czardas or any other dance stuff that is easy to follow because, first of all, it was danced by the old country folk—the dances having existed before the musicians found out how to express them in terms of sound.

The Clown Neglected in Music

As I figure it out, the rhythm in these musical forms expresses various moods, but up to the present time I do not believe the eccentricities of the clown have found adequate expression in the creations of the composer.

The keynote of funny business is the incongruous, the unexpected, the violently contrasting. The inability of the composer to recognize this most likely accounts for the notable lack of funny music. There is musical treatment for the same widely variant themes as those I have dealt with in pictures in "The Vagabond," "The Immigrant" and "Easy Street," for example. There is always a touch of the dolorous, doleful, fearsome in both the comedy of music and pictures. It is again contrast, contrast, contrast, fitful and violent.

I became so interested in this queer void in the cosmos of the musical composer that some years ago I made a regular study of the causes. I found that while some of the great Russian composers like Glazounoff, Rimsky-Korsakoff and Tchaikowsky had written wonderful ballet and dance music which has been interpreted by such dancers as Gertrude Hoffman, Pavlova, St. Denis, Mordkin and others, not one of them had seen the big, wide field of endeavor that is open for the first creator of funny music.

Just think what marvels of comicality these great creative artists might have put over had they, for instance, taken the trouble to study the technique of comicality! I can't see why a fellow shouldn't be as funny with a fiddle as another with a length of sausage or a slapstick. It's all in the way you make your public see you. You've got to

Movie Comedian Thinks Modern-Day Composer Has Lost a Trick by Neglecting the Comic Element—He Explains Why He Prefers the Russian School of Composition—How He Studied the "Carmen" of Gay and Zenatello Before He Dared Burlesque It for the Screen

Written for "Musical America"
By CHARLES CHAPLIN



—Photos © Mutual Film Corp.

Charlie Chaplin, World-Famous Film Comedian, Who Confesses to an Ardent Enthusiasm Over Music

create their atmosphere for them and after a few breaths of it, they'll laugh their heads off.

As rhythm is the basis of music, in the vagaries of rhythm and tempo lies the basis of musical humor. I recall that some years ago at the wedding of a friend of mine, the organist played "There'll Be a Hot Time in the Old Town To-night," *con amore*, as the musicians say, with strange and weird harmonies, but he failed to recognize the familiar air. It sounded to him like the *Vorspiel* of "Lohengrin."

As the composer is to the librettist, so is the dancer to the composer. Gilbert has his Sullivan, Glazounoff his Pavlova. Why not the screen artist his interpreter?

A learned musician tells me that my "shuffle," "glide" and other peculiarities require a special orchestration, to wit, violin, oboe, bassoon, bass drum and cymbals. He says that the *pizzicato* of the violin, the cackling of the oboe, the guffaw of the bassoon, with the bass drum and cymbals for heavier business, will do the job when properly concatenated. Some day I'm going to call on this genius for a demonstration of his theory and perhaps I shall laugh. That's something I haven't done for years. At all events, this idea will bear investigation and I'm going into it thoroughly.

His Old Music Teacher

Above everything music means to me an expression of mood and character. The more marked the characteristics of rhythm and melody the stronger the appeal. Perhaps I might have been a great violinist, instead of a buffoon, had my old teacher possessed a sense of humor. I remember this old chap very well. He was my *bête noire*. Remember, I was born in France and know the language. When I say *bête noire* I know what I am talking about. This chap's name was Signor Suino and he had a big, bushy

beard, with long wagging eyebrows. He could play the violin to beat the band. I couldn't appreciate genius at that age, however, and surreptitiously Englished his name into Mr. Pig.

The old chap used to crack me on the head with his bow when I made mistakes. Instead of practising my scales and Pleyel studies, I devoted diligent hours

LOS ANGELES CLUB TO AID OUR COMPOSERS

James W. Pierce Evolves Plan to Assist "Unknown" Natives and Produce Works

LOS ANGELES, July 2.—James W. Pierce has evolved an American Composers' Club idea and he and others are doing their best to make the organization useful in giving a hearing to the works of native and naturalized composers. The features of the club as outlined by Mr. Pierce are: Only those who compose a good grade of music are eligible; meetings are held monthly, at which the works of members are performed; a directory is promised each year, listing the members; also a quarterly bulletin mentioning the works of members; occasional cash prizes will be offered by the club and works of especial merit will be recommended to publishers; all possible assistance will be given the unknown composer in marketing his wares.

In a personal letter to the Los Angeles representative of MUSICAL AMERICA Mr. Pierce (who is the president of the club, Mrs. R. E. Williams being secretary) states that while works having a popular strain may creep in, it is the purpose to weed out such compositions and gradually raise the requirements. His idea

to producing all sorts of imitations of animals, pigs grunting, cocks crowing, hens announcing breakfast, fat men snoring, as well as *pianissimo* touches on the strings that made noises like a swarm of mosquitos. I've had my mother sitting in the dusk slapping herself all over with the idea that the mosquitoes were eating her up, when, as a matter of fact, there wasn't one within a mile. Mother just heard the skeeters and slapped herself on principle.

An Operatic Venture

Once I was discovered while engaged in this delectable occupation and my musical education terminated right there. About that same time I had an insane ambition to sing *Koko* in "The Mikado," but my violations of the traditions of this masterpiece did not meet with the approval of the stage director. In spite of my failure to become a Gilbert and Sullivan star I have always considered "The Mikado" the greatest comic opera ever written. *Per contra*, I regard "Carmen" as the greatest serious opera ever composed.

With Apologies to Gay and Zenatello

It may seem strange to some people, but it is none the less true, that one is best able to burlesque that which he most understands and appreciates. It is a fact, too, that when I have the opportunity to listen to some really high class music I do so with the religious fervor of a devotee and often become so absorbed in the music that I am oblivious of my surroundings. Before starting on my version of "Carmen" I made a trip of several hundred miles to see Maria Gay and Zenatello in the production. What I got from the trip made the burlesque "go across." I'm a firm believer in going to the fountain head for inspiration.

I am strong for the Russian school of musical composition. I'm crazy about all those monickers that end in "sky" and "off." They are a wild-eyed lot and that's the way their music strikes me. It's a free milling sort of product and when I listen to Tchaikowsky, for instance, I am always reminded of a herd of wild animals making for the open country pursued by enemies.

These Russians give full vent to their emotions. They say that the Russian or Polish composer lacks reserve. I don't care much about that. What I like about him is that he is able to let himself go and some of these so-called modern technicians travel all the time with a checkrein under their chins.

Well, I've written more than I intended to write—more than any layman has a right to write about a subject he knows so little of—but my plea is that I love music and am invariably moved to enthusiasm in discussing it.

And I shall not give up the idea that some of these days there will be really and truly funny music. When that happens I'll get out the first line of Chaplin musical comedies. There will be something new under the sun.

is that the fact that a composer has not made a name for himself should not militate against his works, providing they are worthy of being placed beside those of well-known composers. This culling-out process will call for a certain iron-handed discrimination that will be the crucial point of the organization. If this can be done gently and thoroughly, then the publishers will owe a debt of gratitude to the club for its preliminary threshing-out process and for presenting for publication only such works as have a show of success in their various fields.

At a recent meeting of the club, compositions were presented by the following persons: Umberto Sistarelli, Mrs. R. E. Williams, Annie W. Wright, Frances B. Hamblin and Earl Fraser of Santa Ana. In addition, there was an address by N. L. Ridderhof on "The Materials Used in Musical Composition."

Mr. Pierce has plenty of enthusiasm for his plan of extending the Composers' Club and he hopes to have several hundred members this fall from a wide extent of territory.

W. F. G.

Washington Quartet Gives First of Series of Concerts for Army Men

WASHINGTON, D. C., July 5.—The National Quartet recently offered an appreciated program before the Sixth Regimental Engineers, U. S. A., encamped at University Park. This was the first of a series of musical entertainments at the camp.

W. H.

OPERATIC STANDARD HIGH AT RAVINIA

Ten Weeks' Open-Air Season
Begins with Notable Artists
in Cast

Bureau of Musical America,
Railway Exchange Building,
Chicago, July 2.

THE ten weeks' season of summer opera at Ravinia Park was opened Saturday night with performances of the first act of "I Pagliacci" and the second act of "The Jewels of the Madonna." The outdoor theater, which has become known as the "Bayreuth of America," has been enlarged and improved; the rows of seats have been arranged in tiers and freshly cedar-oiled against mosquitoes; the roof was bright with swinging lanterns, and the setting was ideal for outdoor opera.

The opening night was notable for the immense success won by Edith Mason in the rôle of *Nedda* and also for the superb playing of the orchestra under Gennaro Papi's capable bâton. The tonal loveliness of the orchestra was fully up to what might be expected of an organization consisting of fifty men from the Chicago Symphony Orchestra, including all the principals. They played in the open air with a joyous exuberance and superb beauty of tone, and Papi's musical wand evoked a precision of attack, a delicacy of shading and a perfection of ensemble which won a hearty response from the audience.

Edith Mason's Success

Edith Mason romped away with the chief honors in "I Pagliacci," of which only the first act was given. After the lovely "Ballatella," she obtained a genuine ovation. Her voice was brilliant and it was big and meaty as well, a combination only too rarely heard. In her singing, as in her acting, she seemed possessed of true American vigor and enthusiasm, and she so thoroughly became the rôle she was portraying that she created the illusion of reality.

Morgan Kingston as *Canio* and Millo Picco as *Tonio* gave excellent portrayals of their parts. Kingston was vocally better than I have ever heard him before, his high notes coming with greater ease and his voice carrying easily not only to his audience, but throughout the park as well. Picco's voice was round and sweet, although lacking in bigness and carrying power. His lyrical version of the prologue sometimes failed to break through the orchestra, which at times showed a lack of restraint in its exuberance. Historically his work was distinctly satisfying. Louis d'Angelo, as *Silvio*, disclosed a pure, pleasing tenor of smoothness and beauty.

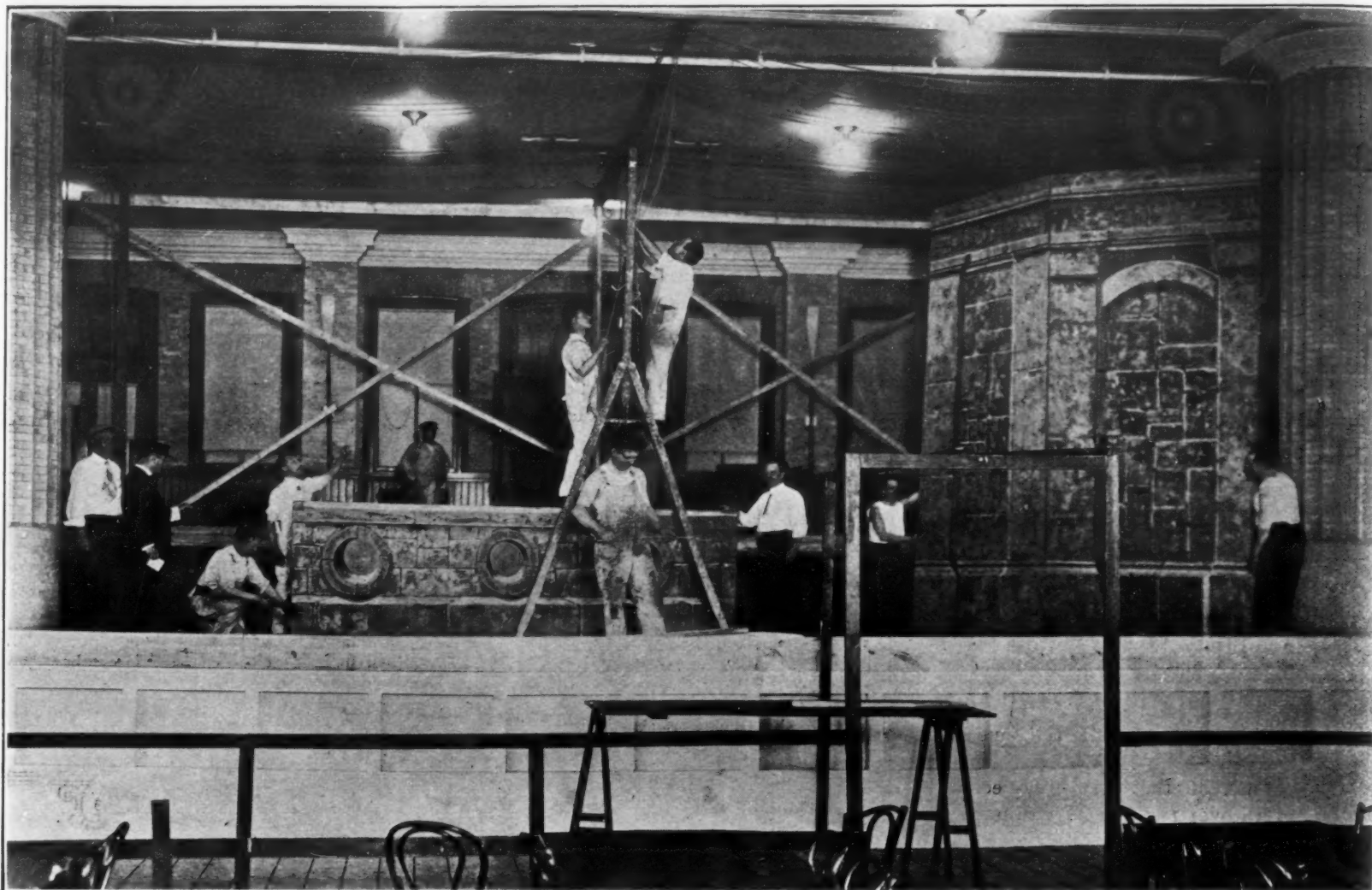
The melodious second act of Wolf-Ferri's "Jewels of the Madonna" marked the return of Carolina White to the Chicago operatic stage. She was heartily received on her appearance, for she has many friends who remember the excellent singing that she did with the old Chicago Grand Opera Company. Her acting of the rôle of *Maliella* was better than her singing of it. The voice itself was of lovely quality, sometimes a trifle thin and white, but usually clear and vibrant. Her singing was afflicted, however, by a distressing tendency to wander from the pitch and remain an eighth of a tone or so below the orchestra for minutes at a time. Morton Adkins, as *Rafaele*, showed himself a thorough artist.

Welcome Florence Macbeth

Florence Macbeth sang the title rôle in "Lucia di Lammermoor" Sunday night, after a two years' absence from the Chicago operatic stage. Her work with the Chicago Opera Association had been of high order and the progress she has made in the two years intervening has been enormous. Her voice was as clear as a bell and her coloratura work was artistic and lovely. Her singing of the rôle in which so many great sopranos have been heard marks her as one of the foremost coloratura artists of our time.

The whole ensemble in "Lucia di Lammermoor" was of a quality to enthrall the opera-goer. Millo Picco, as *Sir Henry Ashton*, sang with a vigor that was lacking in his portrayal of *Tonio* the preceding evening, and the luscious quality of his voice was fully in evidence.

Columbia's First Summer Opera Will Aid Fund for American Aviation



Rushing Work for the Summer Opera Series at Columbia University, New York. This Picture Shows the Constructing of the Stage in the Big Gymnasium

A DOZEN carpenters and electricians under the supervision of the Metropolitan Opera Company's head stage carpenter have been working for two weeks constructing the stage on which New York's first season of summer opera is to be given, beginning Tuesday, July 17. The stage has been erected in the gymnasium at Columbia University and occupies the entire width of the broad room. Two large columns frame a space that is thirty-five feet wide, making a proscenium opening larger than that of any theater in the city. The gymnasium promises to be an ideal spot for the presentation of opera in the summer time, situated in the center of the campus, cut off from the noise of the city streets, its immense windows open upon the green of grass and trees. The lawn without will be decorated with lanterns, and a tea garden, under the direction of members

Orville Harrold sang the rôle of *Edgardo*. His voice seemed at time a trifle husky, and his high notes sounded as if squeezed out of his throat, but he sang with a good deal of artistry and his *mezza* voice blended beautifully with Florence Macbeth's in the duet of the garden scene. Henri Scott's sturdy, big and dependable bass made much of the rôle of *Raymond*. Cordelia Latham, as *Alice*, disclosed a sweet voice, which unfortunately was marred by a bad *tremolo*. The sextet was given a superb presentation, every voice being individually distinct, and the orchestra playing it in an exalted, noble manner that is seldom given to this music. The "Mad Scene" displayed Florence Macbeth's powers in their fullest extent, the flute-like beauty of her voice blending volupuously with the flute obbligato.

Noted Singers Score

CHICAGO, July 7.—The first week of opera at Ravinia Park has set a high artistic standard. Beginning with auspicious performances of "Pagliacci" and "Jewels of the Madonna," the succeeding performances have maintained the artistic average set by these.

Tuesday night "Lucia di Lammermoor" was repeated, Florence Macbeth again singing the title rôle and Salvatore Giordano taking the place of Orville Harrold as *Edgardo*. Monday night was given over to a Wagnerian program, Richard Hageman conducting, and Frances Ingram, Henri Scott and Bruno Steindel being the soloists. Thursday afternoon, "Children's Day," Millo Picco,

of the National Special Aid Society, will serve refreshments between the acts.

Eight opera performances are to be given on the evenings of July 17, 19, 21, 24, 26, 28, 30 and 31, beginning at 8:15 o'clock. The operas will be "Faust," "La Bohème," "Tosca" and the double bill of "Cavalleria Rusticana" and "Pagliacci." The opening bill will be "La Bohème," with Maggie Teyte and Luca Botta in the leading rôles.

The season has been arranged as part of the university's summer session, but is thrown open to the public. It is not, however, a commercial venture, and the proceeds from the sale of seats is to be used for the benefit of American aviators through the Aviation Committee of the National Special Aid Society, which is co-operating with Dr. Nicholas Murray Butler, president of Columbia University, and Prof. James C. Egbert, director of the summer session.

The task of organizing the company of

baritone, and Francesco Daddi, tenor, were soloists.

"Cavalleria Rusticana" Well Given

"Cavalleria Rusticana" was presented Wednesday night, every seat being filled and crowds standing outside of the open-air theater to witness the opera. Marguerite Beriza, whose work was so favorably received at Ravinia last season, made her first appearance of this summer in this opera. She made an attractive *Santuzza* and showed herself a singing actress of decided worth. Possessed of a pleasing personality and dramatic ability of high type, her impersonation was received with genuine enthusiasm, and great bunches of gorgeous roses were passed over the footlights to her. Irene Pavloska was heard as *Lola*, which was one of the best of her impersonations last season with the Chicago Opera Association. Her voice seemed to have gained added freshness and sweetness, and her impersonation was convincing. Morgan Kingston as *Turiddu* sang in English, his representation of the unfaithful lover being totally satisfying, if not quite convincing histrionically. He was especially liked in the "Drinking Song," his tones being smooth and solid and carrying well far beyond the edge of the theater. Millo Picco played the rôle of *Alfio* splendidly, representing the injured husband as stolid, slow to anger but unbending. His voice was full and lyric rather than fiery, and immensely pleasing in quality. The orchestra, conducted by Papi, made beautiful work of the overture and the intermezzo.

The garden scene and prison scene

singers, rehearsing them and making all arrangements for the production and staging of the operas, is in the hands of Edoardo Petri, head of the Metropolitan Opera Chorus School.

The complete cast of singers to present the five operas includes, in addition to those just mentioned:

Luisa Villani, Mauro Laurenti, Virgilio Lazzari, Mabel Riegelman, Henrietta Wakefield, Henry Weldon, Auguste Bouillez, Pietro Audisio, Paolo Ananias, Pompilio Malatesta, Adalgisa Barbieri, Marie Winietzkaya, Kathryn Lynbrook, Philip Benny and Vera Curtis.

This is the first time that a season of grand opera has been offered in New York City during the summer months, and the first time that stars from the three biggest operatic organizations in the country have appeared simultaneously in one city. Boy and Girl Scouts and members of the Junior Naval Reserve will act as ushers at the performances.

from "Faust" were given as Thursday night's offering. Ravinia, limited by the time of departure of the trains for Chicago, makes of this very limitation an asset and gives of the long operas only the oases, leaving the desert tracts out. It is doubtful whether there be any arid spaces in "Faust," but it would be hard to pick out two more appealing scenes from any opera than the two selections made for Thursday night.

Edith Mason as *Marguerite* displayed again the brilliance and warmth of her voice, singing the lovely music with a tonal charm that was inevitable in its appeal. Her interpretation of the part dramatically seemed not quite convincing. Irene Pavloska was a charming *Siebel*, both tonally and histrionically. Orville Harrold as *Faust* was in especially pleasing voice, but his tones were lost behind the truly remarkable singing of Henri Scott and Edith Mason, both in the garden quartet and in the final trio of the opera. Henri Scott's polished, sardonic *Mephisto* was a delight in every way. He was an impressive fiend to look at, with the spotlight flashing on the bright red satin of his garments, and his authoritative impersonation of the mocking *Mephistopheles* was unusual and very effective. His sturdy, solid and rich bass was heard to splendid advantage in Gounod's melodious music, and the invocation in the garden scene was sung majestically. Cordelia Latham was a satisfactory *Marthe*, both singing and acting her rôle excellently. Richard Hageman conducted and drew from the orchestra the full witchery of Gounod's music.

FARNSWORTH WRIGHT

PARIS CHEERS SINGERS OF AMERICAN MUSIC

Abby Richardson and Marthé Chenal, Stars of Soirée to Welcome General Pershing—Sing Anthems of America and France—College Songs Given by Members of American Ambulance at Concert in the Salle des Etats-Unis—Albert Jeannotte Coming to America to Arrange Appearances for Société des Concerts

Bureau of Musical America,
27 Avenue Henri Martin,
Paris, June 22, 1917.

"THE sooner America awakens to the fact that she is a great nation or representative of nations, the better for herself and the whole world; for then America will take her place at the head of the line and not step back with false modesty and cede it to another, as she persists in doing," declared Albert Clerk Jeannotte, director and founder of the Montreal Grand Opera. "I have lived in the great capitals on the two hemispheres, and it is by comparing them justly that I say this. Except financially, New York was the center even before the war blew up and drew the attention of the universe to the country and its resources.

"All the finest and best is lumped together in New York," says Mr. Jeannotte. "Other cities have their specialties, but New York has something of everything in a single day in season. I can see more on Fifth Avenue in a day than in a week in a European center. Women have wonderful jewels and wear them. Antiquities are brought to New York; the public views them and knows all about their history. What of the artists collected there from all over the world? Take the singers alone. Not in any festival have there been half so many massed together, not even at the best season Bayreuth ever enjoyed. So you have the entire gamut of attractions—from the prima donna to the show windows of Fifth Avenue, which are surely the most wonderful in the world.

"In America is centered the great talent and intelligence of the age. America represents the highest expression of civilization, and is a clearing-house, not a melting-pot, of nations. The brilliancy of the sky and sun is an inspiration to workers. I expect to make my headquarters in New York, perhaps running across the ocean in search for new artists. But alas! All the best foreign artists are now in New York and will probably find it compensating enough to remain there indefinitely, for there is no place where musicians have such a good social position or are as well paid—and the artist is very sensitive to these conditions."

To Represent Société des Concerts

Mr. Jeannotte, who is largely Scotch in spite of his foreign name, is sailing this week for the other side of the Atlantic, in the interest of the Société des Concerts. This is a body of professional musicians, 80 strong, which intends giving symphony concerts in American large centers. The Marquis de Polignac represents the Comité de Décentralization Artistique in New York, and it is he who has used his influence with Mr. Jeannotte here so that the latter, being in Paris and in touch with the government, could secure official recognition and consent for the orchestra to leave. Mr. Jeannotte could have left long ago with a smaller number, but he insisted upon having a perfectly balanced symphony. With 80 artists in the organization, America may indeed expect something unusual.

The majority of the members are past military age, some are réformé or have been excused from war duties, a few the Minister of War has allowed to leave the trenches, knowing not only what it will mean to the individual, but that French music will be advertised. The members of the symphony are all graduates of the National Conservatory of Music, and have in turn taught at the Paris Conservatory. Each has played at the Colonne or Lamoureux Concerts. The conductor accompanying the orchestra is André Messager, composer, who for years was director at the Paris Grand Opéra.

Welcome to General Pershing

A gala soirée took place at the Opéra Comique Saturday last, in a manifestation of welcome to General Pershing and his suite. The dozen officials occupied the draped boxes in the center of the auditorium, and as soon as they entered the house could be quieted, the curtain rose on a patriotic scene—American

soldiers grouped around the Stars and Stripes, soldiers of the French Revolution protecting the flag of the French Republic. An American, Abby Richardson, a member of the Opéra Comique, sang the "Star-Spangled Banner," while Marthé Chenal sang the "Marseillaise." Miss Richardson gave the hymn with

familiar American airs, from "Way Down Yonder in the Cornfield" to "Dixie" and "Suwanee River." Some of the soldiers have fine voices, and their ragtime livened the afternoon considerably. Mr. Carnes gave several songs especially requested, and the other musicians were Mmes. Galli-Sylva, Jean



Above: Members of the Paris Opéra Comique at the Front. They Sang for the Soldiers near Bouxieres, North of Nancy. The Artists Represented Are Mmes. Clavel, Secluse, Vaultier, Messrs. David, Bellet, Rousseau and Gilles; On Left: Abby Richardson, Singing the "Star-Spangled Banner" at the Théâtre National de l'Opéra Comique, June 16, Before General Pershing and His Staff, During a Performance Given in Honor of the United States; On Right: Fanny Heldy, Who Took the Leading Rôle in "Louise" at the Gala Performance in Honor of General Pershing

more spirit than it is generally sung. She quickened the tempo and sang it not so much as a hymn, but as a call to arms and patriotism, and her diction being good, every word vibrated through the audience. Chenal's patriotism almost carried her away. She marched as she sang, she flourished flag and tossed sword. The two artists were wonderful in their sincerity and patriotism.

"Louise" was given with the following cast: Fannie Heldy, Borel, Darmel and Henri Albers. Heldy was ideal as Louise, and the famous "Je suis heureuse" had to be repeated, for it was sung with a simplicity and fervor that made it charming. Darmel possesses a beautiful voice, but he was not at his best that evening; also, Darmel is a bit too heavy and dignified to take the rôle of the gay young student Julien.

At the concert given by Mason Carnes at the Salle des Etats-Unis a few days ago, one of the interesting numbers was given by half a dozen members of the American Ambulance. The boys are just from college, and one of their number played the piano accompaniment for the others to sing, and we heard all the

Devries, Miss Fleuret, Mlle. Teitelbaum and M. Villain.

To See Mary Garden in "Sapho"

Mary Garden, who, it is reported, is leaving for America soon, will sing the leading rôle in "La Tosca" at the Opéra Comique Sunday afternoon, and will appear in "Carmen" a week later. She intends making her reappearance in "Sapho" next November. Adele Res-sanger, of the Scala of Milan, will sing in "Cavalleria Rusticana" next week. The Opéra Comique will be open during July and August, and the usual summer repertoire will be given. This is the most popular playhouse in town, and is packed at every performance. The audience just now is unusually interesting, because of the number of wounded and réformé soldiers in the audience. These men are invited by the Government to the house, and they are given the best seats available. Consequently, "visiting" during the acts and looking at the distinguished guests give as much satisfaction as hearing the opera.

Signor Arturo Vigna has arrived to direct the performance of "Aida" at the

Grand Opéra. Among the Italians taking part is Signora Virginia Guerrini, who at Verdi's wish created his last works at the Scala. The tenor, Giovanni Ella, will take the rôle of *Rhadames*. Signora Gozatequi has just signed an engagement for the Metropolitan of New York, it is announced.

The works of Blanchet were given Tuesday by good interpreters and the seance was highly interesting. The program arranged by the master Philipp brought out the compositions at their best. I give it in full:

Fugue, en ut mineur d'après Bach, Mlle. de Valmalette; Etoube (Turquie), Etudes, Mlle. Renée Gouin; Ballade, Mlle. Mad. Peltier; Tocsin, Etudes, Le Jardin du Vieux Sérail, Mlle. Marc. Herrenschmidt; Variations, Mlle. Winifred Purnell; Cinq Préludes, Mlle. Mad. de Valmalette; Barcarolle, Pastorale, Polonaise, Mlle. Nelly Decoppet; Sérénade, Etudes, Mlle. M.-L. Decour; Fantaisie, for piano and orchestra, Mlle. Raymonde Blanc; at the piano, Mlle. Herrenschmidt.

LEONORA RAINES.

DOUBLE BILL PLANNED FOR ST. LOUIS OPEN-AIR THEATER

"Pagliacci" and Spanish Divertissement to Be Presented—Warm Welcome Given Mme. Sundelius

ST. LOUIS, Mo., July 7.—Stimulated by the local and national recognition which was given to the open-air opera here last month, those who were responsible for its presentation have been prompted to again arrange a musical and spectacular treat for St. Louisans. It will be in the form of a double bill at the open-air theater in Forest Park and artists of repute have been engaged. "I Pagliacci" will be given with Francesca Peralta as Nedda, Forest Lamont as Canio and Roberto Viglione as Tonio, under the musical leadership of F. Guerrieri. A Spanish divertissement will make up the second part of the bill, with dances by G. Bonfiglio and Mme. Zanini of the Metropolitan ballet. Rehearsals for the big chorus of 300 have already started and the ballet has been under way for some time.

A post-season concert of rare beauty was enjoyed by a rather small crowd last Saturday night at the Odeon, when Mme. Marie Sundelius, soprano of the Metropolitan Opera Company, appeared in a recital, assisted by Edwin Swain, baritone. It was an intensely warm evening and the concert, which was for the benefit of a local charity, was not at all well advertised—hence the small attendance. Those who heard Mme. Sundelius sing were amply recompensed. She exhibited the same rich, clear voice that we heard here several years ago, except that it has grown considerably in power and resonance. She sang songs in English, German, French and Swedish and responded graciously with several extras. Mr. Swain gave all his numbers in English, including the "Toreador Song" from "Carmen," which did sound singularly out of place in an unaccustomed tongue. His voice was fully adequate and very pleasing. Accompaniments were played by Mr. Van Grove in a most satisfactory way. H. W. C.

OCEAN GROVE CONCERTS

Anna Ballard Lewis, Morton Smith and Clarence Reynolds Heard at Shore

ASBURY PARK, N. J., July 7.—The popular concert given at the Auditorium in Ocean Grove on the evening of July 5, though not very well attended, was decidedly enjoyable. Anna Ballard Lewis, soprano; Morton Smith, baritone, and Clarence Reynolds, organist, all proved to be favorites with the audience.

Clarence Reynolds, the organist of the great organ in the Auditorium, is just as popular with his audiences as he ever has been. Splendid recitals are given by this organist daily, afternoon and evening.

The Ocean Grove organ is a remarkable instrument, possessing wonderful power and tone; the orchestral qualities and effects are exceptional. By means of a new division of stops the performer is able to mix and blend tone qualities by the opening or closing of the swell boxes, with a delicacy of coloring that is said to be hitherto unknown in other organs. The largest pipe is 32 feet long and 3 feet across the top end. L. S.

Wodell Pupils Present Operetta in Hub

BOSTON, July 2.—Frederick W. Wodell, singing teacher of this city, recently assembled a large chorus and, with his leading pupils in the solo parts, presented the two-act operetta, "A Nautical Knot," by Rhys-Herbert, in Jordan Hall, realizing a large sum for the benefit of the Red Cross. The performance was excellent.

Characterizes Community Music as "Good Socially—Bad Musically"

Albert Spalding Maintains That No Good Artistic Purpose Is Accomplished by the Gathering of People to Sing Songs of Questionable Musical Value—"Art Is Aristocratic," He Declares—Intellectual Co-operation Lacking in the Movement as It Manifests Itself at Present

TO place credence in the "aristocracy of art" in a day when the community "sing" has come to be widely accepted as the ordained agency of popular artistic salvation and millennial humanitarianism, is to invite wholesome detestation and abuse. To the minds of those who are strenuously occupied in taking music out of the hands of the few and placing it in the hands of the many it savors of abhorrent heresy, a kind of esthetic *Junkerdom*. Any doubt of the democratizing efficacy of a chorus variously composed of persons who can sing somewhat and persons who can't sing at all stigmatizes the one who harbors it as an egregious Bourbon, dead of soul and generally pharisaical. Little sympathy or toleration is wasted just now on those who cannot clearly see that a new heaven and a new earth must inevitably be in the making when folks can be induced to congregate in public places to sing "Old Black Joe" or "Silver Threads Among the Gold," "Poor Butterfly" or "Pack Away Your Troubles." Anyone venturing to question the musical tastes of these forerunners of the new and redeemed humanity or the nature of their musical capabilities is wrathfully consigned to the damnation of his own cynicism or contemptuously dismissed as a relic of an effete order of society.

No doubt the full measure of odium awaits Albert Spalding, who is a strong upholder of the extensively cursed principle of artistic aristocracy and considerable of a sceptic concerning the cosmic musical utilities of community choruses. The violinist stands firmly entrenched in the force of his beliefs, notwithstanding, and is content to brave the wrath to come. He, heaven knows, suffers neither from hot-house ideals nor spiritual dessication. But with respect to the most passionately pre-imagined potentialities of such organizations he is an energetic dissenter.

"In maintaining that art is aristocratic," he said, in a discussion of the matter recently, "I do not refer to the social status of those who cultivate it, since, for that matter, some of the most discriminating appreciators may be found among the classes of humblest material means. The nobility is rather a matter of intellectual perception on the part of those that receive the message, the affluence that of mental and emotional sensitiveness. Proper reaction to a fine artistic stimulus implies a distinction of mentality and a poise of emotional attitude.

"I consider the community chorus an excellent thing socially, a bad thing musically. There can be no question that people get real pleasure from coming together and joining in songs. Beyond doubt the whole process has the effect of increasing an individual's good will toward his neighbor and the value of that is entirely obvious. Only let the matter end there and don't make fallacious pretensions about the significance of the institution from the standpoint of musical cultivation as such. Artistic growth is by no means necessarily inherent in the pleasure of companionship. And musical enjoyment in its best sense results from individual development, from the fruition of deep-seated elements evolved out of experiences specifically personal.

"Community choristers regard music solely as an emotional experience, akin in its pleasure-giving effect to a visit to the movies. In saying this I am not



—Photo © 1917 by Matzner

Albert Spalding, the American Violinist, Who Believes That Art Is Essentially Aristocratic in the Intellectual Sense and Denies the Musical Value of the Community Music Movement

trying to reflect on the movies. They are entirely legitimate in their sphere and they fill a very definite purpose. But one does not attribute to them powers of cultivation outside of and apart from those that they distinctively possess. Now art is not exclusively emotional experience, but a delicately adjusted balance between it and intellectual regulation. Emotion undiluted is nature. Art is nature reduced to ordered form by the exercise of the principle of selection—an intellectual process. If I see a man crushed by a train I undergo a very vivid emotion, but I do not define that as art. Our enjoyment of nature is proportionate to the degree in which nature approaches the conformation of art, and in the ease with which we can discard what are purely weeds and overgrowth.

"Now, the kind of music cultivated by the average community chorus is of a sort which reveals a desire to discard as far as possible the element of intellectual co-operation. For some inexplicable reason most of those in charge of such choruses look upon this element as incompatible with and harmful to emotion, forgetting that all genuine artistic structure is emotion controlled by intellect, not deleted by it. To me it seems as if the Bible of these organizations ought to be the Bach Chorales. There are the combinations of thought and beauty in simple majesty of form and uplifting beauty of feeling. If only one of these were to be sung and practised continually the first imposing step on the pathway to the heights would have been taken and a multitude of obstacles overcome at one effort. I know these bodies sing the 'Pilgrims' Chorus' of Wagner and the 'Hallelujah Chorus' from Handel. But what they get out of and accentuate in these compositions is not the finer features, but the coarser, more obviously arresting ones. And when they attempt a work like the 'Creation,' which depends for the full sum of its beauty on various delicacies of interpretation, of

which, as an untrained body, they are incapable, is it the essence of the masterpiece that they obtain and enjoy?

"Understand me, I am not decrying the singing of the folk-songs of Stephen Foster, which are beautiful as music and, as material, fit and proper for the purpose of popular cultivation. But I firmly deny the musical usefulness of bodies of people who month after month expend their energies on things like 'Silver Threads Among the Gold' or 'The Rosary' or 'Poor Butterfly.' The argument is advanced that to confront these musically unlettered people with a Bach Chorale so early in the game would frighten them and make them lose heart; that the ground must be prepared with lighter, more trivial substances. To my mind the very implications of that contention refute its point. You try to create a taste for the wholesome by feeding the subjects in the beginning on poison. You would vitiate their first impressions and distort their viewpoint in its most susceptible stages by way of leading them aright at some future time. In order to conduct them to a certain goal you would start them off in a direction diametrically opposite. To educate our public in the appreciation of the masterpieces of painting our art museums do not put chromos on exhibition. What unhappy twist of the reasoning faculties is it that induces anyone to look for an incentive to true appreciation in nauseous trash?

"In my estimation a community chorus with amplest warrant for its existence is the Bach Chorus of Bethlehem. I have not heard it, but I am convinced it must have a good leader to attempt and accomplish what it does and to grow constantly more ardent in its enthusiasm. There is the true ideal of community endeavor—the delight of co-operative activity and the constantly spreading love for what is supreme in the sense at once of its artistic greatness and its humanizing influence."

H. F. P.

BALTIMORE HAS MANY SUMMER STUDENTS

Large Enrollment at Both Peabody and Johns Hopkins Classes—50,000 in Patriotic Sing

BALTIMORE, MD., July 6.—The summer schools of the Peabody Conservatory of Music and the Johns Hopkins University—the latter in conjunction with the faculty of the Maryland Institute of Art—opened for the term with a large enrollment, among which there are many students from distant States. A reception was given on June 30 at the Hopkins Club, Homewood, to the faculties by Frederick R. Huber, head of the Peabody Summer School, and Dr. Edward F. Bucher, head of the Hopkins School. On July 1 John Deneus, supervisor of music, Baltimore public schools, gave an organ recital to the students of the joint schools.

There was an inspiring celebration given on July 4 at Druid Hill Park, the feature being a massed community sing, at which it is estimated 50,000 persons joined in the singing of patriotic songs and American folk-songs. Frederick R. Huber led the community singing and the instrumental program was directed by John Itzel. The Municipal Band presented a patriotic program.

Among the local musicians who are active in giving summer concerts are Hobert Smock, tenor, and Ferdinand Kuehn, pianist. Mr. Smock gave a concert at Deer Park and at Mountain Lake, Md., recently before the Baltimore & Ohio Railway Men's convention. His accompanist was Howard R. Thatcher. Mr. Kuehn, the Baltimore composer-pianist, has just returned from a short concert tour in Maryland towns, the last concert being given under the auspices of the Roslyn Sunshine Club, Randallstown, Md., June 30. F. C. B.

HEAR STUDENT COMPOSITIONS

Program at Colorado Springs School of Music Has Unique Features

COLORADO SPRINGS, COL., July 5.—A note of distinction was given the program provided by the students of the Colorado School of Music during commencement week by the inclusion of several numbers composed by the students themselves. Dean E. D. Hale of the school has always aimed at freedom for individual talent and it was with peculiar pleasure that he found the following numbers by his students worthy of public hearing. Two Impromptus (for piano), Ruth Nichols; Lullaby and "He'd but His Violin," for voice, Kathleen Carroll. An original sketch for 'cello and piano by Dean Hale was given by the composer and Mr. Luetscher, 'cellist.

Alexander Pirie, who has been organist at St. Stephen's Church for several years, gave a farewell recital on May 29, assisted by Mrs. Marie Briscoe, violinist, and Cleora Wood, soprano. Mr. Pirie leaves soon for Canada to enlist for service in France.

The Midland Band is providing delightful open-air programs during the summer under the leadership of W. W. Nelson of St. Paul, who won so large a following last season with the same organization. The members are for the most part solo members of important Eastern orchestras, such as the Chicago and the Cincinnati Symphonies.

T. M. F.

BROOKLYN'S CELEBRATION

Citizens and Members of Community Chorus Join in Patriotic Program

The one hundred and forty-first anniversary of the nation's birth was celebrated at the Prospect Park plaza, Brooklyn, on the evening of July 4 by a large assemblage of citizens who joined with the Brooklyn Community Chorus in singing patriotic hymns. They were led by Charles S. Yerbury, conductor of the chorus, and assisted by the City Band of New York, the latter playing several numbers.

George Chittenden Turner's "Hail, Land of Freedom," and "Red, White and Blue," by Shaw, were added to such familiar national songs as "The Star-Spangled Banner," "Hail, Columbia," "Old Folks at Home," "My Old Kentucky Home" and the "Battle Hymn of the Republic." District Superintendent James J. McCabe was chairman and introduced speeches by Borough President Lewis H. Pounds, Park Commissioner Raymond V. Ingersoll and John McCrate.



Dear MUSICAL AMERICA:

What of the Russian Ballet, which of late years made such a sensation not only in Europe but here, now that the revolution has come in that wonderfully misunderstood and unappreciated country of autocracy, political repression, but from which have sprung so much idealism, so many great thinkers, poets, painters, composers, musicians, singers, players?

Perhaps you may say that in these times of strain and stress, with a great war upon our hands, any consideration of such a subject is out of place.

There is more to the question than would appear at first sight. The Russian Ballet represented a feature of the old system of protected art, protected for the benefit and enjoyment of the politically powerful and wealthy few, and sustained by money extracted from the very flesh and blood of the people. Young girls were carefully selected, at a very early age, for their physical beauty, their perfect form, and were trained through the years till they developed the highest possible pulchritude as well as skill, not merely as dancers, but as artists, who could, in dramatic form, represent the various dramas and comedies which, with the accompanying music, were classed under the general term "Ballet."

In former years the Russian ballet was of the stereotyped, formal style, common in the opera houses of Europe. It is not going too far to say that it was through the work of Isadora Duncan and Maud Allan, two American women, who went to Petrograd and danced, that this form of ballet was discarded and an entirely new departure made in the production of works of artistic character, many of which showed a high ideal, while others expressed vital, elemental forces in compelling dramatic form.

But with all that, the Russian ballet was, after all, in its fundamentals, so far as its members were concerned, the pleasure house of the Imperial Family and the higher nobility. There they sought their mistresses, upon whom they lavished fortunes.

This, you may say, is a moral rather than an artistic question. Permit me to tell you that it is both.

Under the old Calvinistic creed, which had its origin in a protest against the license and immorality prevalent in Europe at the time of Luther, and which spread its influence not only all over England, but later over this country, everything in the way of freedom of movement of the body was considered immoral, improper—in fact, the body itself, instead of being regarded as the age-won triumph of Nature, was damned as the home of evil desires, and therefore to be repressed, indeed, to be suppressed, not only by self-abnegation but by fasting, even to the extent of self-torture.

Through the art of the painter and sculptor, but also through the ballet, we have learned to appreciate the grace, the beauty, the charm of the human form when it is properly nourished, well-developed, and artistically and esthetically trained. This has made life less gross. It has also led us to lead more healthful lives.

Before millions of people a presentation was made by means of the ballet, which helped us to break away from the old restrictions. The vital importance of this can be appreciated when we realize that before you can free the mind, you have to free the body. For the mind,

after all, is largely the expression of physical conditions—is certainly based upon them. When shall we realize the great basic truth that there can be no solution of many problems, including those of sex, until the moral law is based upon the physical law of Nature? And that means freedom, not license!

The statement has been made, and on authority, that twenty millions of roubles a year, raised by taxation, were spent in Russia, principally in Petrograd and Moscow, to maintain the ballet. What will become of it now that we have the revolution? Will its ideal side, its artistic purposes, be still appreciated? Will it be continued on a more humane basis or will the revolution wipe it out, as belonging to one of the many excrescences of privileged, remorseless, sensual autocracy? Possibly, as the pendulum is apt to swing from one extreme to another, it may for a time be submerged, or forced to disappear, as the leaders of the revolution consider that there are more important matters to be regulated at the present time, in the direction of the uplift of the masses of the Russian peasantry, and so they will refuse to devote either time or money to anything that comes under the heading of "Art."

* * *

I see two great revolutions coming.

One, which may be called "the democratization of music," the making it an integral part of our human life, especially of the life of the masses, instead of leaving it where it has been—the protected fad of the few—for their own enjoyment, under the specious plea of "art for art's sake."

The other revolution that I see coming is the revolution of democracy, in its broad sense, against Calvinism, the freeing of humanity from the thralldom of repressive influences that have made so many millions, particularly in England and northern Europe, as well as in this country, hypocrites, pretending a system of morality which is nothing but a whitened sepulcher. It is the determination of those who believe they hold the morality of the people under their particular guardianship, that has done so much to cause the inscription, "Abandon hope, all ye women who enter here," to be placed on the portals that lead to success in drama, in music, and particularly to success in opera and in the ballet. When the revolution against Calvinism comes, the day will have passed when it will be necessary for a woman, in order to win success, to throw into the scale not only her work, her talent, her natural gifts, but her honor, to make good measure!

* * *

The average girl in England, under the influence of a rigid Calvinism, is taught that, in order to be "respectable" she must repress the expression of all emotion. She must confine her talk to the commonplace and especially when "in company" sit with her arms glued to her sides, lest she be guilty of saying or doing something "improper." Thus she becomes hide-bound with convention.

Now the Calvinistic influence dominated the life of the Pilgrims and Puritans; who founded our country, and so spread through New England and later to the sections west, colonized from New England. The Pilgrims and Puritans had no use for music, for art, for the drama. Even for literature.

Thus the habitual training of Americans, following the example of the English code, was to repress the expression of emotion and to look askance at everything that even suggested the Muses. This spirit still rules in our universities and public schools. It is this influence which has kept back those who have the inherent ability to compose music, to paint pictures, to sing, to play, and not any natural defect or deficiency, or because of our absolute devotion to the material, as so many of our critics have claimed.

But, thanks to the French, the Italians, the Germans, the Russians, particularly to those of the Latin races, the revolt against convention has begun, and so the young American girl of later time is distinguished by a freedom, an independence, and above all by a self-reliance which may have, at times, a touch of recklessness, but after all is a far truer expression of the spirit of Democracy than the old, stilted conventionalism. Inspired with the ideal of freedom, the American girl is carrying the American lad with her. That is why American girls, with their frank, honest, democratic way of speech, habit and action have been so successful even in the best society on the other side. They came as a breath of fresh, cool, pure air into that arid Sahara of absolutely conventional, often corrupt, social life. They proved that while, as Voltaire said, "primness of speech suggests looseness of morals," on the other hand a frank, unaffected, open and wholly natural manner can be ac-

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 83



Frank La Forge, whose songs are sung by concert artists everywhere—
One of the first Americans to win international recognition in the fine art of accompanying.

companied by the most intense convictions as to the duties of a wife and mother.

All humanity is more or less chained down by convention, especially by the fear to offend Mrs. Grundy, lest they incur ostracism not by serious offense but by offending what the French so aptly term "les convenances"—the proprieties. Break all the commandments an' you like but—don't be found out!

That is why Rodin, the great French sculptor, made his masterpieces only partly emerging from the marble. He wanted to indicate humanity struggling to free itself from the conventions, the banalities that hold us down and make so many of us mere automatic machines, whose chief purpose in life seems to be to work up matter, like the worms.

Never forget that only those who were able, even at the price of martyrdom, to break away from convention, have given the world a new thought, a nobler as well as a higher ideal!

* * *

The row within the Oratorio Society continues with unabated vigor. Charges and countercharges between some of the officials and the board of directors continue to find voice through the press, so that there seems every probability not only of a mix-up, but of a break-up. One of the disclosures that has been made, and which has astonished many, including myself, is that the financial condition of the society, which was believed to be excellent, turns out to be the reverse, and one of the causes of the revolt against the former conductor, Mr. Koennenich.

Those in the organization inclined to stand by the action of the directors in selecting Walter Damrosch to take Mr. Koennenich's place, at least temporarily, appear to think that one of the causes of

the "awful war" was the habit of the secretary, Mr. Tuthill, who had been with the society almost a generation, to consider that he had autocratic power. They seemed convinced that peace would never be restored until Mr. Tuthill had been asked or forced to resign. He has now been suspended by the board of directors and his resignation may be expected any day.

You may remember that Tuthill, at the time of Mr. Peyser's much-discussed adverse criticism of the performance of the St. Matthew Passion music, wrote you a very angry and uncalled-for letter, which he made official by writing it on the official paper and signing himself "secretary." It seems that while Mr. Tuthill could have expressed his personal, individual opinion as foolishly and offensively as he saw fit, he had absolutely no right to do so in his official capacity as secretary, having received no authority to that end. This alone should be sufficient to cause his resignation to be demanded. Any man who goes to the length that Mr. Tuthill did, and does so in an official capacity, without any right or reason for his action, is unfit for the position he occupies, so that I am disposed to agree with those who consider he is a serious obstacle to the restoration of harmony in the society's affairs.

Sigmund Spaeth, the well-known critic of the New York Evening Mail, puts the case succinctly when he says, at the close of an article that he wrote some little time ago, "Shall the life of the Oratorio Society, in the future, be devoted to internal politics or choral music?"

This is really the crux of the whole position. As I told you some time ago, it is natural that those members of the

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

organization who joined since Mr. Koemenich became the conductor are disposed to support him and to resent his being dropped. At the same time, the admission must be made that, for a number of reasons, for many of which, I will admit, Mr. Koemenich himself is not responsible, the society has been steadily deteriorating from the standard which it reached some years ago. That, I believe, will be admitted by unbiased critics.

One of the causes of the present disruption is the direct conflict that has arisen between the majority of the singing members and the directors. One thing is certain. If there are directors, they should direct, and their action be sustained. If what they do is not in conformity with the wishes of the members, or not likely to serve the best interests of the organization, then these directors should, in an orderly and proper way, be deprived of their power and others elected in their stead. But for the secretary to call a meeting of the singing members, to flaunt the directors, dispute their authority, and to refuse to accept their judgment, means anarchy, and nothing less. No institution, whether commercial or artistic, could survive under such conditions, and for that reason also, besides those I have given, it seems to me that Mr. Tuthill should be relegated to the obscurity from which he emerged a generation or so ago.

Reginald de Koven, over whose merits as a composer the controversy almost led to bloodshed, has started a movement with which I am heartily in sympathy. This is nothing more nor less than to create an organization composed of American composers, dramatists, leaders of national civic and musical societies, for the production of American opera and other native music, in the English tongue.

Let Henry Meltzer also rise up and call him "blessed."

De Koven hits the nail squarely on the head when he says that American music never will be definitely developed by the employment of foreign artists and the performance of foreign works, and that in giving not only encouragement, but opportunity to our own librettists, composers, musicians, we are simply following the lead of the older nations, which have always done so, whereas we, almost alone in the world, have systematically set our faces against everybody and everything American in music, whether they or it had merit or not.

The movement comes at a very opportune time, for the reason that, as Mr. de Koven says, the national consciousness of the American people has been awakened, aroused and given expression as never before, since the war for independence. So I wish the movement all possible success, though it will no doubt take some time to make it practically effective.

But I warn Mr. de Koven of breakers ahead. Among the eminent persons who have been selected as incorporators, I notice the name of a lady whose one aim in life is to make it appear that every movement looking to the uplift of music, and to the spreading of musical culture, has been started by the Federation of Women's Musical Clubs. This good matron has an absolute obsession in this regard, and woe betide any poor man who dare do anything, write anything, print anything, unless he first acknowledge that everything he is doing or has thought of, was done long before him by the National Federation of Women's Music Clubs.

If de Koven can steer his bark over these breakers he will avoid the imputation, at the start, of having stolen the ladies' thunder, and thus avoid the "Damnation de Koven," which will surely be his fate otherwise.

Interesting stories and anecdotes of the late Teresa Carreño continue to appear in the musical and other journals. You know, she was one of the first to teach the late Edward MacDowell. He was fourteen at the time and she was twenty. A writer in the *Etude* tells how, when he had difficulty in memorizing long pieces, to encourage him she said she would memorize the Chopin B Minor Scherzo in one day, saying, "If I do play it through without an error you must give me a kiss."

Though La Teresa was in the bloom of her beauty at the time, Edward blushed and protested violently. Like all boys, he hated to be kissed. When the scherzo had been played without a mistake, Teresa chased the young fellow upstairs and down, finally caught him in the cellar and kissed him on the cheek. As she says

herself, "He was so mad I think he could have killed me. He flew upstairs and washed his face several times, but he never washed the lesson away."

During the period that she was married to Tagliapietra, the baritone, her second husband, who was inordinately fond of a game of poker, I recall that she once made a proposition to him that she thought she was sufficiently educated in the game to sit down with him and play what is called a "freeze-out" for all the money he had "on" him. "For," said she to him, "in this way, whoever wins, the money will stay in the family. As it is, a good deal of my earnings, as well as yours, go to enrich my friends and companions!"

Following the example of John Philip Sousa, the popular composer and band leader, in giving up his always successful concert tour and going to work to train musicians for the army, comes Percy Grainger, distinguished musician, composer, pianist, who has enlisted as an oboist in the Fort Hamilton Band of the Coast Artillery, stationed at Fort Totten, New York. Thus he goes from forty thousand a year, or more, to about \$40 a month, as an ordinary musician in the army.

This surely was sacrifice enough, but what shall we say of the change of heart of a musician like Grainger, when I tell you that in addition to the dollars he has given up he has sacrificed his hair, for he has had it cut short. And Grainger's hair was so beautiful that it was one of his chief attractions, certainly to the emotional young ladies who crowded his recitals.

Grainger has taken out his first papers. He was born in Australia, and as such was an English citizen. In changing to American citizenship he says that his action was prompted because he desires to live in this country in the future.

Besides his work as an oboist in the band, Grainger will, however, continue to give concerts, but only for the purpose of raising funds for the Red Cross. This reminds me that he is but one of many musicians engaged in this noble work. Other distinguished musicians and conductors have long ago devoted themselves to raising money for the wounded, the sick, in their various countries, notably the great maestro Toscanini, who, when the war broke out, you know, gave up his splendid position as conductor at the Metropolitan to go to Italy to give concerts for the benefit of his wounded compatriots and for the widows and orphans that the war had made.

Everywhere I hear of similar action by musicians of eminence. A notable effort in this direction was published in one of your recent issues, when the Musicians' Unit, of which Ignace Paderewski is the honorary chairman; Richard Aldrich of the *New York Times*, the secretary; John McCormack, the treasurer, and Ernest Schelling, the chairman of membership. They called upon all their fellow artists, foreigners as well as Americans, who have benefited by conditions in this country during the last few years, while the rest of the world was suffering, to "do their bit" to help those who have been less fortunate.

I notice that the first-page appeal to join the Red Cross Musicians' Unit was printed through the public spirit and generosity of Ernest Schelling. Well, it is like him, and it shows that Schelling is not only a fine musician and a great artist, but a man of generous impulse.

So you see that this war, while productive of destruction, of brutality, of bestiality, of horrors beyond description, also arouses a spirit of altruism, of self-sacrifice and devotion to the relief of suffering. Did you ever think that, however much of evil men can let loose upon the world by some irrefutable, incontestable law, it all ultimately turns to construction, to reconstruction, leaving humanity on a higher, nobler, more efficient plane than ever before, thus insuring progress?

A contributor in the *New York Sun*, referring particularly to the misuse of "The Star-Spangled Banner" as an anthem, wrote: "A punch in the jaw and subsequent imprisonment for disorderly conduct are the appropriate penalties likely to be inflicted on the foolhardy individual who refuses to show at least outward respect when the anthem is played in a public place. No objection," says the writer, "can be made to that. But how about the improper use of the anthem itself by musicians and managers, who seek to enforce recognition of unworthy efforts?"

Those who were accustomed to go to the theater, to the "movies" and other places of public entertainment last season, began to realize that the continual playing of the anthem, with or without reason, had come to have little or no meaning to

the audience, who rose, most of them, from habit, and to avoid the catastrophe suggested by the writer in the *Sun*, in the shape of "a punch in the jaw and subsequent imprisonment for disorderly conduct."

Anything which degenerates into a mere form, without the spirit behind it, has no meaning. Only that has meaning which is sincere, and also spontaneous. The patriotism which displays itself in wearing buttons, carrying small flags on automobiles, cheering the flag when it is presented by a half naked girl in a cabaret show, decorating poodles with the national colors, and inducing managers to cause the orchestra to play the anthem at all possible and impossible times is not, in my opinion, worth much. Most of the people who do these things, when the call comes, whether it be for money or help, will be found to be "slackers." If we would respect "The Star-Spangled Banner," let it be played properly when occasion demands, but not forced upon the public as a mere formality which, the spirit being lacking, means nothing.

A man strolling along the road that skirts the beach at Long Branch observed a number of dark figures huddled together at the end of the pier that runs

out into the ocean, which was, at one time, the landing place of the boats that came up from New York.

"Who are those people," said he to an Italian friend, "who are standing out there in that cold wind, at this hour, when the sun has long gone down?"

"Ah," said his friend, "you know da many of da Italian artis', dose who sing in da opera, and some of da conductor dey used to go up to da mountains, since the war no let dem go to Italy and France. But now dey all on da seashore. And you know, da Italian is great fisherman. He fish for da hour, an' he ee happy when he catch even da little fish for to fry for da supper. Dat is da crowd at da end of da pier. Dey forge da dinner. Dey forget everything. And dey have got plenty bait, so mebbe dey sit up all da night for to catch da fish!"

I know a distinguished Italian who fished for four days in a pond where there was only two feet of water, and where no fish had been known to swim for years. But, as he said at the time when he was pulled away, almost by main force, "If I no catch-a da fish, I no hear my wife say, 'Gianni, where you go? Where you was?'"

Your

MEPHISTO.

How William Simmons Found His Place Among Our Concert Artists

PROBABLY no department of vocal activity requires a greater tenacity for success than that of the concert baritone. His operatic brother has less to contend with, for there are rôles like *Tonio* and *Escamillo* in which he may stir audiences to enthusiasm quite comparable with that of his tenor confreres. But the general public does not take to its heart so readily the baritone voice on the concert platform. All of which explains the reason for there being in our American concert field but a handful of baritones whose work is more than local and who are in demand all over the country.

William Simmons is one of the few young American singers who has "braved the rapids" and survived the ordeal of "getting started." He is to-day one of the best of our concert baritones and has gotten to his place on the merits, unaided by influence, financial backing or press-agentry. Add to that the fact that in his seven years of concert work he has had no manager and has managed his own affairs and it is possible to gain an idea of what Mr. Simmons has accomplished. He had heard of how Christine Miller sang her concerts, looked after her bookings and her publicity, and he made up his mind he would attempt it. He had come from Albany to New York at the suggestion of Heinrich Conried. He knew little about entrance to the field, but

the advice of several older colleagues was seriously considered and common sense applied to it. His studies have been carried on ever since with Frank Hemstreet and his wife, Lillian Miller Hemstreet, who is also a talented composer.

Working along such lines Mr. Simmons has risen in seven seasons from obscurity to his present position. Among the important engagements he has filled are the Columbus May Festival, where he sang *Valentine* in "Faust" with the Chicago Symphony Orchestra, the University Glee Club, Schumann Club, Beethoven Society, all prominent New York choruses and numerous appearances under Arthur D. Woodruff, C. Mortimer Wiske, Dr. Jules Jordan, Dr. Frank Sill Rogers, Charles Spross et al. On August 1 Mr. Simmons goes for a seven weeks' vacation to Woodstock, N. Y., where he spends his summers in the artist colony. While on his vacation he returns to sing at the Litchfield and Washington (Conn.) Festivals on August 29 and 30 under Arthur D. Woodruff, where he will be heard in Bruch's "Cross of Fire," a work which he has sung often with conspicuous success.

Mr. Simmons is a worker; he believes in recognition coming to the man who is earnest and sincere in his own work, whether it be art or business. He is an optimist, and it is with such an attitude toward his life-work that he has "made good."

A. M.

LARGE AUDIENCES AT BOSTON CONCERTS

"Pop" Series Increasingly Attractive—Hear Many Notable Soloists

BOSTON, MASS., July 2.—The Boston Symphony "Pop" concerts, with Agide Jacchia conducting, continue to draw crowded houses nightly at Symphony Hall.

On Monday evening, June 25, Lillia Snelling, mezzo-contralto, was the assisting soloist. Miss Snelling is pleasantly remembered from her appearances at the supplementary series of concerts in Symphony Hall last fall. Her contributions to the program upon this occasion were the aria, "Liete Signori," of Meyerbeer, and Bizet's "Agnus Dei," accompanied in the latter by Messrs. Theodorowicz, Holy and Marshall, on the violin, harp and organ. She was also heard in several English songs, with piano accompaniments by Rudolph Nagel. Miss Snelling sang again on June 29, presenting arias from "Carmen" and "Mignon." Again a cordial greeting was offered her.

Arthur Hackett made his final appearance of the season in a special Wagnerian program, singing from "Lohengrin" and "La Gioconda." Mr. Hackett left town the next day for a month's engagement at Chautauqua, N. Y.

The Wednesday night concert brought forward as soloist the charming young soprano, Martha Atwood-Baker, who sang for the first time at these concerts. Mrs. Baker is possessed of a lovely lyric

soprano voice, which was shown to advantage in the "Il est doux, il est bon" aria from Massenet's "Hérodiade." Mrs. Baker can always be relied upon to grasp the mood and intelligently present it, from whatever manner of song she undertakes. She was indeed compelling in this number and was recalled twice, singing English songs by Bainbridge Crist. For her group with piano accompaniments that followed she sang "Thank God for a Garden," del Riego; "Evening Song," Henry Hadley, and "Daybreak," by Mabel Daniels.

Mario Laurenti, Italian baritone, appeared on Thursday night, singing numbers from "Un Ballo in Maschera" and Wolf-Ferrari's "Jewels of the Madonna." Possessing a high baritone voice and no little amount of interpretative ability, Mr. Laurenti has won many admirers in his several appearances here this season.

On June 30 Stephan Townsend, Boston's well-known baritone, was the assisting soloist. Mr. Townsend sang songs by Bullard, Purcell and Edward German in the artistic manner that has long since characterized his singing.

W. H. L.

Newark, Ohio, Celebrates July Fourth with Patriotic Sing

NEWARK, OHIO, July 6.—A patriotic celebration consisting of a song rally and flag-raising was held July 4 at the White playground. Thousand of folders, printed with the words of patriotic songs, were distributed that those assembled might sing, under the leadership of Professor Klopp, director of music, in the public schools. A civic movement is under way to secure Sunday afternoon concerts with community singing in the city park through July and August. The first concert is planned for July 15.

D. G. S.

Philadelphia Has a Community Chorus Champion



A Partial View of the Community "Sing" in McPherson Square, Philadelphia, on July 1. Albert N. Hoxie is shown conducting.

Albert N. Hoxie, Manufacturer of Fabrics, a Pioneer in the Movement, Not Only Brings the Crowds of Singing Citizens Out but Directs Them—These Are Days, He Declares, When the Country Needs Music More Than Ever—The Great Gathering at McPherson Square on Sunday of Last Week

By H. T. CRAVEN

PHILADELPHIA, July 2.—"A singing man is a fighting man."

It needed only this patriotic slant on community vocalism to complete the breadth of its appeal. For the truth of the foregoing sentiment Albert N. Hoxie of Philadelphia enthusiastically vouches. He ought to know whereof he speaks. He ought to know every aspect of community choruses, of their educational, civic and national influences. He ought to know all about the character-building potency of such enterprises, and above all he can attest to the sheer delight and deep joy of such work to everyone concerned in it.

For Mr. Hoxie was not only a pioneer in the community singing movement, but he is one of its most tireless leaders today. A striking sample of his administrative talents in this direction was revealed yesterday in the vast crowds that thronged McPherson Square in the northern section of this city and lustily voiced the old familiar songs that everybody knows and the pulse-tingling patriotic airs that everybody is now reviv-

Ten Thousand Invitations

Mr. Hoxie sent out ten thousand invitations to this informal and hearty assemblage. He simply asked for anyone that felt like singing to come and have a downright good "sing." He had an admirable orchestra there to help out. The results more than justified his rosiest expectations. The spontaneous outpouring of clear, virile voices was inspiring and heart-stirring. Mr. Hoxie had promised that there would be no speeches, no dull formalities. That he was as good as his word made a good time inevitable.

The "song festival"—perhaps almost too stiff a name for so intimate and unforced an affair—was under the auspices of the Parents and Teachers' Association of the John B. Stetson School. This is the institution where Mr. Hoxie is hoping to have a fine auditorium for community singing installed. The plan has already been approved by the city's Board of Education and its Finance Committee. All the funds for the project are not yet in hand, but it seems virtually certain that the plan will be executed. Such a hall will be but one factor in the great community singing movement developing in Philadelphia by leaps and bounds. The prospect of a splendid new convention hall here vastly enlarges the possibilities of community vocalism on a grand scale. Mr. Hoxie, whose vision is as big as it is keen, is eagerly looking forward to the day when popular singing

in Philadelphia will have a home worthy of its scope.

Writing of community singing in Philadelphia makes omission of Mr. Hoxie's achievements impossible. This idealistic and yet thoroughly practical musician has not sought the limelight of publicity. Its rays have found him. They have found him as your correspondent did, modest and unassuming, willing to be exploited only in so far as such notice will advance the cause he has most at heart.

A Manufacturer-Conductor

His connection with community singing has interesting origins. Mr. Hoxie is no dilettante, no dreamy artist, with his head in the clouds. He is a prosperous and energetic manufacturer of fabrics. During an active novitiate "on the road" he was enabled to sense and to encourage the latent taste for community singing throughout the land. He is an excellent violinist and in many a town and city in the old days he used to enliven dreary Sundays by playing his chosen instrument in halls, in churches, in hotel "parlors."

In this way he got exceedingly close to that great public that is at first extremely timid about approaching what it calls "high-brow" art but yet which truly loves good music for its own invigorating and soul-cleansing sake. He became convinced that almost everybody can sing. All they want is the chance. In the northern section of Philadelphia, in which Mr. Hoxie now lives, he has given such a chance to many hundreds of citizens. Recruiting his choirs from the mills, from the neighborhood music-lovers, he has built up a sterling organization—the North Philadelphia Choral Society—which has already passed the Stephen C. Foster stage and can interpret the "Elijah" or the "Messiah" as well as you'd wish to hear them done.

A Limitless Scope

"Community singing workers have occasionally met a current of opposition," Mr. Hoxie told the writer, "from established oratorio societies who have been inclined slightly to resent an invasion of their field. But it is hard for me to believe that any public can have too much music and I also fail to see why a community that is willing to advance in art should not be encouraged. The scope of the community singing movement in America to-day appeals to me as well nigh limitless. I can foresee the day when leaders in the work like Harry Barnhart of New York and other enthusiasts throughout the United States will make possible such vocal festivals as the world has never heard before."

"It is inevitable that popular choruses will be found in all our chief cities. There is too much sheer fun in the thing, too much pleasure to be had from music

as the community workers are now developing it—without irritating pressure and wholly in the finest spirit of good fellowship—not to make music popular in the fullest sense of the term. Sometimes we shall be able to combine choruses from different communities in performances of hitherto unprecedented magnitude.

"I hope and believe that my McPherson Square festival will lead to many others in Philadelphia along similar lines. I should like to have a good 'sing' scheduled for every Sunday. The Philadelphia Community Singing Association, of which John Braun is president, is already doing magnificent work. We have had some fine times with the 'jackies' down at the League Island Navy Yard, and we are looking forward to many more. I expect to conduct a 'sing' there on July 17. Yesterday many active champions of community singing were entertained at a sort of garden fête at Theodore Presser's handsome estate in Germantown. I can't believe that our enthusiasm over work in which we freely indulged was a bit overdone. Kitty Cheatham, long heartily in sympathy with my efforts and those of the small army of 'sing' champions everywhere, was present and promised unremitting endorsement of the movement. Mr. Presser himself is with it heart and soul and he has already issued a capital little song book containing just the sort of selections with which everyone is familiar, although these music-lovers may be occasionally shy of the exact wording."

"Furthermore I am convinced that not only art and civic betterment will be



Albert N. Hoxie, Philadelphia's Energetic Community Chorus Conductor

fostered by community singing, but also patriotism. The national spirit involuntarily tingles when music sounds. It is a good thing to have plenty of it right now. The stimulus is not artificial. It is sincere and lies in the depths of all our hearts."

It was quite impossible not to yield to Mr. Hoxie's hopes and enthusiasm. The value of community singing is self-evident. It is not a fad. It is flourishing as the bay tree. In America it has assuredly come to stay. In Philadelphia it has a staunch and indefatigable champion in Albert N. Hoxie, who knows the people and how to stimulate them, and who is no visionary just because the range of his foresight happens to be broad.

LOCAL COMPOSERS HONORED

Recital of Their Works Splendidly Presented by Pittsburgh Musicians

PITTSBURGH, PA., July 1.—At the twenty-ninth recital arranged by James Stephen Martin and given last Monday night at the Rittenhouse, the compositions of Pittsburgh composers were featured. In addition to the work of operatic composers and songs by T. Carl Whitmer, Harvey B. Gaul, Charles Wakefield Cadman and Edward Harris, there was a presentation of Ortnado Morgan's song cycle, "In Fairyland." The accompanists were Blanche Sanders Walker and Miss Elizabeth Waddell. The program was admirably presented by a large number of well-known Pittsburgh singers.

One of the most complete musical libraries in the country is now to be found at the Carnegie Library in this city. According to present arrangements, a resident of the city may keep a music book for four weeks and in that time would be enabled to commit to memory many important works.

E. C. S.

COLORFUL FIESTA ON COAST

Mexicans and Americans Join in Series of Concerts in San Diego, Cal.

SAN DIEGO, CAL., June 25.—The last three days have been completely filled with excellent programs. The cause for all these was the great "Friendship Fiesta" between lower California and this city. Governor Canter and his staff were present, as well as many notables from Mexico. Concerts were given by regimental bands, both of Americans stationed here and Mexican bands. Daily organ recitals in the park and continual performances by the Spanish singers were given. Prominent in the Fiesta concerts was an afternoon recital given by Mme. Manuela Budrow, soprano, formerly of Mexico City, now residing in Los Angeles. She was unusually well received and her work was charming. Thousands gathered for this particular concert and no artist attracted more notice. Ethel Widener accompanied the artist artistically. The Fiesta closed with a day at Tia Juana, Mexico, just across the border, yesterday.

W. F. R.

MARIE MORRISEY
CONTRALTO Management: Alma Voedisch, 1451 Broadway, New York

Robert Maitland, the English baritone, will appear next season in Henry W. Savage's production of "Everywoman."

Mischa Elman and his family occupied a box at the reception to the Russian mission in Carnegie Hall, July 6.

AMELITA GALLI-CURCI

Her first Concert Tour a series of brilliant successes

MME. GALLI-CURCI brought her first Concert Tour in the United States to a brilliant close when she sang for the third time in three months—each time to a packed sold-out house—in the city of Boston on Saturday evening, June 9th.

One year ago this modern "wonderlady" was virtually unknown in the United States—today she is easily the most popular female singer in this country. First came her sensational conquest of Chicago as an operatic star, followed by triumph after triumph as a concert singer in other sections of the country.

Mme. Galli-Curci's first concert season was necessarily brief, though very active and very successful. From the early part of February until the 9th of June she filled forty-four engagements. Out of this grand total forty-three were "capacity" audiences.

Some idea of the ultra-favorable impression created may be gleaned from the fact that she was immediately engaged for return dates, same season, in Detroit, Washington, Cleveland, Milwaukee, Boston and Chicago, and for return engagements next season in twenty cities exclusive of those mentioned above.

Only a few open dates are now available for season 1917-18.

The following excerpts taken almost at random tell part of the story of Galli-Curci's success:

BOSTON

"In the old days the great singers studied indefatigably the art of florid song that they might thus be more effective and emotional in lyric measures. Mme. Galli-Curci easily persuades one that the tale told of singers in the 18th century are not mere legends; that 'belcanto' is not a lost art; that dazzling brilliance in coloratura passages is not incompatible with emotional lyricism. Here is a singer with voice, skill, brains, and heart."

Philip Hale, The Herald.

NEW YORK

"After hearing her sing thirteen arias and songs forming the programme, and four others offered as encores (at Albany, N. Y.), the impression this slender, attractive woman leaves is that she is one of the most gifted singers our generation has known."

P. V. R. Key, The World.

TORONTO

"Her gift of song is one that defies exact description. It is not often that one hears a prima donna who sings with so little effort. Every note of her warm, even voice flows out with perfect ease. It has become the usual thing to say that any coloratura who possesses a fairly fluent trill 'sings as the birds sing,' but the hackneyed simile remains true when applied to Mme. Galli-Curci." *The Empire.*

GRAND RAPIDS

"The audience was immediately charmed with her wonderful presence and the confidence was not misplaced, as the artist most graciously responded to repeated encores during the eve-

ning. Galli-Curci's voice is marvelously beautiful, and her tone production and enunciation are far in advance of almost all artists ever heard in Grand Rapids. She sings with great understanding in tonal values. Such a voice is discovered but once in a generation."

Pearl Lysen, The Herald.

CLEVELAND

"It was a fitting tribute to a supreme manifestation of the art of 'beautiful singing,' of that belcanto, which, doleful prophecies to the contrary notwithstanding, is in no danger of vanishing from the concert or operatic stage."

"It was a memorable and pulse-stirring occasion as the initial hearing of an artist of transcendent endowment and resource is supposed to be. But even in the galaxy of operatic supereminences this latest star shines with a peculiar brilliance."

James H. Rogers, The Plain Dealer.

DETROIT

"Her voice is all that her admirers in Chicago, where she created a furore when she was first heard, last November, have said. Her tone is of utmost clarity and freshness, true and even in every register. Even the high E of her arias is taken with as much ease as her delightful lower tones, and she sings with a naturalness that brings new charm to this style of florid music. There is a rich resonance and ringing power to her tone that gives it a strength not usually associated with belcanto. This remarkable soprano makes no use of the little tricks of her art for spectacular effect. She merely sings this

bird-like music with a simplicity which gives it a beauty others who have attempted the same numbers here have never attained."

Charlotte Tarsney, The News.

INDIANAPOLIS

"To analyze the work of Galli-Curci is a task which must put any critic to rout. She cannot be analyzed."

Paul R. Martin, The Star.

ST. JOSEPH

"Noteworthy are the absolute naturalness and ease of her singing. She seems intended by nature to astound the world with her gift. If a lovely song bird could grow to the size of a person, one would expect just such an outpouring of music."

News-Press.

BALTIMORE

"Galli-Curci gave an exhibition so exquisite, so tasteful and so brilliant, withal, that her recital must be regarded as one of the most significant musical events that has taken place here in our day and generation."

"Her voice is perfectly beautiful. Clear as a bell, round and limpid, its charm is insinuating and immediate. It is very difficult to convey in mere words any adequate impression of the interest excited by her art, for, while she very naturally made her biggest effort in the bravura arias for which she is so famous, it seemed to me that her performance of these familiar 'show pieces' was really less significant and suggestive than the way in which she gave several groups of minor numbers."

The Sun.

Management: CHARLES L. WAGNER

D. F. McSweeney, Associate Manager

1451 Broadway, New York

Homer Samuels, Accompanist
Manuel Berenguer, Flutist

MRS. STETSON DISCUSSES HER MUSICAL BELIEFS

Leader of Great Religious Movement Describes Musical Side of Her Life Work—Composer of New National Hymn Gives Her Views on Future of Music and the Qualities Which She Believes Make for Success in Composition—At Fourteen She Was a Church Organist—Growth of Her Musical Interests

IT was by what—well, for want of a better word—we will call it chance, that I was privileged to spend part of an afternoon recently, talking with Mrs. Augusta E. Stetson. I had heard Mrs. Stetson's new national hymn, "Our America" (words by Alice Morgan Harrison), sung by the New York Community Chorus and, later, by Kitty Cheatham. Again I had listened to Miss Cheatham at the Hippodrome when the Community Chorus sang "The Creation," when she presented the children's side of the national movement in community music, singing "Love's Lullaby," of which both words and music are by Mrs. Stetson.

I was told that when the British Commission returned to England, Mr. Balfour took with him many copies of the little child's hymn, "Love's Lullaby," as a greeting from the children of America to the children of England, and that it was to be sung on England's "Freedom Day," July 8. I wanted to meet the composer of the national hymn, "Our America," and of this charming child song, "Love's Lullaby," which may become an international lullaby for future little ones.

I wanted to get a "close-up" view of the woman whose name to-day is indelibly interwoven with one of the great religious movements of modern times. Mrs. Stetson is a musician, but, owing to her religious and literary work which for many years has commanded her entire time, has not until recently been prominently identified with the musical world.

Seated in the library of her home at 7 West Ninety-sixth Street, I became conscious of a calm, peaceful atmosphere which suggested how noisily and hurriedly most of human life is lived. I had come in from the glare and noise of New York streets in summer, to an environment of repose and quiet. The house is connected with the church which she built and appears to be an extension. Although the church is an immense structure of granite and the house is of brick and marble, it is evident that the design of the church windows has been carried into the architecture of the house. It is an established fact that homes, houses, take their character from those who occupy them. Mrs. Stetson's home was built by herself eleven years ago and she has continued since that time to occupy it.

Some Personal Impressions

I was invited to meet Mrs. Stetson upstairs in her library. I had been mentally picturing her as an elderly woman. It was with a shock of surprise that I readjusted my ideas, as I clasped hands with a charming woman whose kindly eyes looked out from a face that echoes the strength and harmony of her spirit. It is a face without shadows; eyes that carry the conviction of clarity of vision and a profound knowledge of the things that are worth while to lay hold of, and live by—and the face is framed in soft brown hair.

The inevitable battles of her life, of carrying on a pioneer work of religious progress, have left no other stamp on Mrs. Stetson's countenance but that of spiritual power, courage, health and kindness.

"It would be hard for me to say when first I became interested in music," Mrs. Stetson smilingly replied to a query. "When I was ten years old my dear father purchased for me a piano and a melodeon, which in those early days was popular for beginners in the study of



Mrs. Augusta E. Stetson, Church Leader, Author and Composer

sacred music. My father was a religious man and most ambitious that I should play the organ in his church, to which he was devoted. His desire was gratified. At the age of fourteen I took the place, in his church, of the organist.

Organist Sans Salary

"I heard later that the salary of this lady organist had been \$600 annually, and that I was utilized to save this amount of money for the church, which I did for nearly four years. You see that I began early in life to work for the church and make sacrifices for the good of the people. Later I married and traveled through every part of the world continually for nine years.

"When I was called to preach and carry on church work in New York City my congregation numbered less than twenty-five, and there was no one to play the hymns. Here I recognized the value of my early musical training. I was obliged to leave the platform and play and sing all the hymns.

"I often recall those early days in my girlhood when I acted as conductor for the village choir, which was composed of persons who had but a limited knowledge of singing and to keep them in time and on the key was a task, until finally I succeeded in doing so by taking each part and singing it over and over with them.

When Power Was Demanded

"At that time I did not give much attention to musical expression. The people demanded powerful voices and the soprano who sang the loudest and the highest was the one who satisfied the congregation. I remember an old deacon who said, 'Let everyone sing as God moves him and stop all this nonsense about accurate time and exact key. Let everyone have his own metre.' This shows how little he knew about God, who is the source of all harmony and whose law must be obeyed if we would express the true rhythm which alone reaches the hearts of the people and will finally unite all in one grand brotherhood.

"You can understand by this what my early musical experience was in training a village choir. In my desire to benefit these singers, I taught myself much more

than I taught them. This proves the law of compensation.

"For seventeen consecutive years I occupied the pulpit as pastor and reader in my church in New York City and the music was a feature of the service which I considered vital in conveying the message of Christ to the congregation.

"Whenever possible I was always present at the rehearsals and considered it a part of my responsibility to see that the singers sang with the spirit and understanding of the great influence for good which pours forth from a Christian character imbued with the desire to uplift humanity to higher ideals and more exalted Christian lives through the power of music.

Love's Lullaby



A fragment of Mrs. Stetson's song, "Love's Lullaby," which is meeting with marked popularity

"There comes vividly to my mind at this moment a mental picture. During the completion of the auditorium of my church I made my daily visit one day at the noon hour. Between three and four hundred workmen were seated on the floor of the auditorium and in the galleries eating their luncheon. The new organ had just been set up in the choir gallery and the console was on the floor. I had a great desire to hear the tone of the organ in the church and seated myself and began to run my fingers over the keys, improvising to myself and enjoying the tone.

"As I sat there one of the workmen came to me and brought me a piece of brown paper on which was written in lead pencil, 'Please, madam, will you play "Nearer, My God, to Thee" for the boys?' I immediately turned to the men and said, 'Yes, if you will all sing with me, I will be very glad to do so.' I began the hymn and it seemed to me that every man in that half-finished auditorium sang with his whole heart two verses of 'Nearer, My God, to Thee.' Then I played one verse of 'Onward, Christian Soldiers,' and turning to them I said, 'Boys, you and I have dedicated this organ.'

"Nearly every day for four years I watched the work as it progressed toward the completion of the edifice and knew the faces of each workman from the bricklayers to those who put on the capstone. Two weeks after the church was dedicated I asked my trustees if I might request the foreman of each department of labor to invite any or all

Oratorio Is Her Favorite Form of Music and Haydn, Handel, Mozart and Bach Her Favorite Composers — "Community Chorus Should Be Kept a Spontaneous Expression of the People's Desire to Come Together and Sing"—Pays Tribute to Prophetic Vision of "Musical America's" Editor

of the men who had worked for the completion of the church edifice to a special service for them.

"I had a keen sense of gratitude for these faithful laborers who, day after day, had given us their best efforts to furnish us a church building in which to worship God. My request was granted. The Board extended its invitation to them and on Sunday afternoon the auditorium was well seated with these men, their wives and children.

"As I looked out upon the congregation composed mostly of those whose efficiency had built the church edifice, I did not recognize one. I had only seen them in their working garbs and the transformation to their Sunday clothes was to me a revelation. They appeared to be the average church audience.

"A sense of deep gratitude welled up from my heart when I concluded the service by inviting these men to go throughout the church at their pleasure and look upon the work of their own hands that they might be encouraged in their future labors with the greatness of each day's honest work.

"I had learned during my four years' association with these men, though I knew not the name of one, to appreciate the good which was ever uppermost whenever I met them and I felt a deep affection for each from the brickmason to the artistic workers in marble and wood.

"It occurs to me that this may have been the beginning of community singing. It certainly was with me, for in nothing do I take a keener interest than in the man or woman who is doing all he or she can to promote community singing, with the end in view of establishing the brotherhood of man under the law of divine democracy.

Mission of Community Music

"The expression of music is more or less human or divine according to the person who voices it; therefore, my love of sacred music and present interest in community singing which is at this moment being weighed in the balance as to its future success.

"If its leaders are working only for the development of the highest and best in humanity, with an unselfed desire to establish the true brotherhood of man under the supreme government of the law of God, there will soon follow evidences of the vitalizing power of truth and love and nations will unite in singing, 'On earth peace, good will toward men.'

"Community singing under the leadership of selfless musicians will help the nations to establish true democracy and liberty to worship God 'according to the dictates of their own conscience,' which the best of humanity is struggling to attain."

Mrs. Stetson believes that the true art of music which will inspire all that is highest and best in humanity is under the process of development and is already awakening high and noble impulses. She says: "Only those who undertake the work of community singing under the inspiration of a divine purpose will succeed in reaching the hearts of the people. Such efforts will never fail of achieving, in greater or less degree, the purpose for which true music or harmony was created."

Does Not Attend Opera

Doubtless this is why Mrs. Stetson never attends opera. In reply to my query Mrs. Stetson said: "There is nothing inspiring nor ennobling in mental pictures of human cruelty, jealousy, envy, hatred, murder, licentiousness and death. These mental elements are the cause of individual and universal warfare and it must be apparent to everyone who thinks that the present world war is the result of these evil mental

[Continued on page 12]

MRS. STETSON DISCUSSES HER MUSICAL BELIEFS

[Continued from page 11]

qualities. To destroy and not to perpetuate these mental elements should be the incentive to every musician.

"The excuse for this portrayal of evil has been the moral it contained. The human mind is like the wax record. The mental indentations made upon this plastic surface during an evening at the opera will be hard to erase and only by great resistance to such mental pictures.

"There is an oft-repeated question as to whether it is possible that any new form of musical art will be developed. All forms of real art are already in our hands awaiting to be spiritually developed. However, it is certain that the old material expressions of art are breaking up and the people of forward vision are recognizing this condition.

"John C. Freund, editor of *MUSICAL AMERICA*, voiced this in most convincing language in his address before the national leaders of community music. He has a clear vision, which is capable of penetrating the future, and I believe that he recognizes clearly the direction in which the development of musical art, according to the law of progress, is unfolding.

"He impressed me as one inspired with prophetic vision and the eloquence of his address convinced me of the fact that he sees the great possibilities of musical art and the methods which can best be utilized and made to serve all the people. He sees that the composer who makes music for the people of to-morrow will need to meet the requirements of scientific thought.

"Much so-called music holds no gen-

eral appeal because it lacks inspiration; is too finished; has been overstudied; is too mundane. The listener is not invited to use his imagination—everything has been done for him through another's concept. When this is the case one finds music that is flawless, but that makes no appeal beyond wonder at its technical extravagances.

"The community chorus movement will be a success if it is kept free to everyone—if no barriers of any kind are raised, if all give as they can—whether in money or time or well wishing. As soon as there are set fees or membership limitations, autocratic rules to govern its members, its power for good and for higher development will be curtailed. The community chorus should attract only such as are a law to themselves. These need no restricting rules.

"If the movement is kept a spontaneous expression of the people's desire to come together and sing, who dare say that their voices, under the inspiration of the true art of music, will not blend with the invisible choir in the grand 'Hallelujah' Chorus?"

Mrs. Stetson's favorite musical composition is the oratorio form. Her favorite composers, as the result, are Haydn, Mozart, Handel, Bach, Beethoven and Mendelssohn. These composers, she says, had spiritual outlook and their work has lived and will continue to live through this saving quality. She believes that "the composer who loves virtue and truth and purity and whose only desire is to kindle a similar love in the hearts of his hearers is the one whose work will be a blessing to humanity."

MAY STANLEY.

Where Were Our Gala Opera Performances for Visiting Commissions from Europe?

In France Major-General Pershing Was Entertained with a Special Representation at the Opera—In New York the Italian Delegation Was Entertained with the Ziegfeld Midnight Frolics

BY DR. O. P. JACOB

A FEW days ago one read in the daily papers the inconspicuous news item that Major-General John J. Pershing, commander of the American forces in France, and his staff would attend a special performance given in their honor at the Paris Grand Opéra.

Now doesn't this apparently so insignificant announcement invite comparison between the United States as a musical country and the European Powers? Just let us stop to consider for a moment! Here we are living in an era of interchange of emissaries. Back and forth they pass, in spite of Germany's unrestricted submarine campaign; from England, France, Russia and Italy to the States and, vice versa, from here to the European countries. Our second military contingent has arrived on the other side. And in the midst of all these beligerent preparations and operations, amid all this atmosphere of unprecedented warfare, certainly not very conducive to the cultivation of the arts, the French nation finds the time and the inclination to arrange a special opera performance to honor our military contingents through their Generalissimus and his staff.

And what is it we do under similar circumstances? When the Italian Royal Commission arrives, we relinquish a concert that was planned and compromise by inviting the Italian deputation from the land of song to a performance of Ziegfeld's Follies. The concert arranged by the New York Italian Societies may be waived as being irrelevant to a distinctly American program of reception. Is this the best we can do? Does not our musical development and culture here seem rather embryonic when compared to the aforesaid war-time gala performance given at the Paris Grand Opéra to honor our soldiers in France? As a matter of fact, we are really not as yet actively engaged in this war—but already we begin to treat the musical feature of the reception program as very much of a *quantité négligeable*.

Not a Question of Climate

The inevitable counter-argument that the oppressiveness of the American summer absolutely precludes a duplication of the Paris and London opera or musical seasons must perforce seem lame. For, in the first place, it can be and often is oppressively hot in summer both in London and Paris. Then, in the second place, the great influx of foreigners to both these places in summer has of necessity ceased almost entirely during the last few years. No, if we look truth in the face, we cannot but admit that, notwithstanding the intensity with which we devote ourselves to music, we cultivate this art in a rather cut-and-dried fashion, allowing of little or no unprecedented initiative. Our opera season closes

on such and such a date and, therefore, anything like a special opera performance befitting the general significance of our country is simply not to be thought of. The board of directors of the Metropolitan, whose approval would perforce have to be solicited, and the other plutocratic stockholders have scattered to their respective country seats to escape from the beastly New York summer climate. So why think of any special Metropolitan performance with the *crème de la crème* of New York society not in evidence. Therefore, the component factors of a special opera performance could not be drummed together. No, no, altogether too complicated. And as with us no governmental board or officials are in a position to demand such a thing as a special gala performance of grand opera,

BRILLIANT SEASON FOR ASBURY PARK

Arthur Pryor Wins Success with Initial Program — Notable Artists to Appear

ASBURY PARK, N. J., July 2.—A brilliant concert by Arthur Pryor and his band of famous musicians on Saturday evening, June 30, opened the season of music at Asbury Park.

Lovers of good music in this vicinity are afforded delightful environment while attending these concerts, for through the efforts of Mayor C. E. F. Hetrick the Arcade presents a beautiful picture, the stage setting for the musicians representing a Japanese garden.

Conductor Pryor opened his splendid program with "My Country, 'Tis of Thee" and closed with the "Star-Spangled Banner." During the presentation of each, the large audience, which completely filled the Arcade, arose and demonstrated their real American patriotism.

The program given was as follows:

Overture, "Oberon," Weber; Excerpts, "Tannhäuser," Wagner; Cornet Solo, "Polka Caprice," Dorin (Leon Handzlek); "A Clown Dance," Rubinstein; "The Heart of America" (Pryor); "Tuneful Tunes of 1917," Remick; Grand Fantasia, "The Old Folks at Home and In Foreign Lands," Roberts; "Simple Aveu," Hasing; "A Southern Wedding," Lotter; Vocal Solo, "My Heart at Thy Sweet Voice," Saint-Saëns, Florence Phillips; "Reminiscences of America," Herbert.

The work of the soloists deserves special mention. Florence Phillips is a contralto possessing a beautiful range and excellent poise and she won instant appreciation.

Leon Handzlek is a master of the cornet, he has a deep, rich tone and excellent technique. Arthur Pryor's noteworthy conducting was warmly applauded.

The following programs will be presented at the Auditorium in Ocean Grove during the summer:

July 5, popular concert; July 12, Aida Quartette; July 14, Sybil Vane, soprano; July 19, popular concert; July 21, Oratorio, "Messiah," soloists, Marie Stoddard, soprano;

we merely invite a foreign commission to Ziegfeld's Follies and let it go at that.

Now whom shall we hold responsible for such a poor showing? Not the reception committee, certainly not the music-loving American populace and not even the stockholders, or the board of directors of the Metropolitan. No; we have here but another exemplification of the drawbacks attending a musical cult controlled by private enterprise. The system is wrong. Had we municipal opera houses, as other countries, subsidized or owned and controlled by the population through their governments, we might make a better showing when foreign delegates honor us with their visit, than is the case with us now, when the co-operation of the world of musical art is dependent upon the good will of a group of private individuals.

In conclusion, just a line in exoneration of the Ziegfeld Follies, lest it be thought we considered these entertaining kaleidoscopic performances as beneath our consideration. There is a time and a place for everything in this world. And, while we personally might prefer to attend one of the so distracting performances at the Ziegfeld Follies these hot summer days, it must be averred that a rather more distinguished musical event would have been more befitting our significance as a people of culture.

Marjorie Wood, contralto; Dan Beddoe, tenor; Frederick Martin, basso. July 26, popular concert; July 28, Mischa Elman; July 31, Oriental Musical Drama, "Ahasuerus"; August 2, Lotus Glee Club; August 4, Mme. Olive Fremstad; August 9, Kalternhorn String Quartet; August 11, Mme. Frances Alda; August 15, David Bispham; August 16, popular concert; August 17, Tabernacle concert; August 18, Mme. Schumann-Heink; August 21, oratorio, "Creation"; August 23, song recital, Anna Case; September 3, Eugene Ysaeye, violinist.

Clarence Reynolds, organist of Philadelphia, Pa., is at the great organ in the Auditorium again this year and is giving recitals daily at 3.30 o'clock and 8 p. m. L. S.

Suit for \$25,000 Filed Against Friml by Arthur Hammerstein

Arthur Hammerstein filed in the Supreme Court on July 3 a suit for \$25,000 damages against Rudolph Friml, the Bohemian composer. It is alleged by Mr. Hammerstein that the composer agreed to write the score for a new musical play, "Furs and Frills," and in reliance on that agreement the plaintiff engaged actors and made other arrangements for production. Mr. Friml, it is alleged, began work on the score, but refused to go on with it.

Philip Spooner Granted Judgment Against Fulchers

In the Ninth District Municipal Court, New York, Judge Wilson granted a judgment for \$500 and interest to the plaintiff, Philip Spooner, against Maurice and Gordon Fulcher. The suit was instituted to recover funds deposited with them, on breach of contract. The decision was handed down on June 25, Judge Wilson refusing to postpone the case, which had been put off from week to week by defendants since April 1.

The Conservative English Organist

Organists in England, apparently, are far more conservative than those in America. Says the London *Musical Opinion*: "Organists, as a class, are a notably decorous body of men. Not theirs are the fierce, crude light of publicity, the giddy distinctions of divorce court notoriety. They do not, ordinarily or by choice, appear in sensational law suits."

SASLAVSKY'S DENVER SERIES FINELY BEGUN

Chamber Concerts Fill Unique Niche in City's Music—Local Pianist Aids

DENVER, COL., June 22.—A series of six concerts of chamber music provided by Alexander Saslavsky and associates began this morning in the ballroom of the Brown Palace Hotel. This is the third consecutive summer during which Mr. Saslavsky has presented concerts of like nature here, and since we have practically no offerings of chamber music during the winter seasons, his concerts fill a unique place in our musical life.

At this first concert Mr. Saslavsky had associated with him May Mukle, 'cellist, and Elizabeth Hinman, pianist. The program consisted of the old Ariosti by Lezion Secunde, for 'cello and piano; the Schumann Trio in D Minor, Op. 63, and the César Franck Sonata for Violin and Piano. Mrs. Hinman, a Denver resident, known to a large circle of friends as an excellent pianist and a woman of broad culture, had not to date appeared publicly here in so exacting a part as she assumed in this concert. As the program progressed Mrs. Hinman proved herself an ensemble player of uncommon attainments. Her feeling for rhythm was impeccable, her sense of dynamics intelligent, and in the solo passages for her instrument she achieved true poetic utterance. She was particularly happy in the Franck sonata, in which fine work Mr. Saslavsky also played with arresting fervor, tonal warmth and rhythmic buoyancy. Miss Mukle's true, vibrant tone was heard with pleasure in both the Ariosti and the Trio.

Mr. de Voto, the Boston pianist, who has been associated with Mr. Saslavsky in the summer concert season here for two years past, will arrive in a few days and participate in the remaining concerts of the series. Miss Mukle will remain for four concerts. J. C. W.

Elman Will Not Allow His Art to Be Menaced by Women

Mischa Elman, the Russian violinist, was commenting upon the fact that a great artist of his acquaintance "had been ruined by women." Said Elman: "He always thought of them first, then he thought of them again, and finally he thought of his art."

"Now, I have solved this riddle of the women. I always think first of my art, then I think of my art again, and I do this," he added with a smile, "because I know that my art is the only thing I can attract women with."

Rosalie Swanson Wins Favor in Admirable Recital Program

Rosalie Swanson, soprano, gave a recital at the Swedish Harlem Lutheran Church, New York, on Saturday evening, June 23, and won favor in her program, which presented songs by Capra, Arne, Ware, Lehmann, Thayer, Chaminade, Godard, Dichmont and Woodman, as well as a group of Swedish folk-songs. Miss Swanson, who is a pupil of Edith Baxter Harper, the New York soprano, sang with artistic taste and understanding and was cordially applauded. Gustave Rehn was an able accompanist for the singer.

MRS. FLETCHER-COPP HOLDS GIFT OF MUSIC IS UNIVERSAL

Boston Teacher Maintains That Musical Study Is a Necessity in the Growth of the Child—Her Fight for Recognition

IF you want to have a good time, read Evelyn Fletcher-Copp's "What Is the Fletcher Music Method?" The book is serious and entertaining, iconoclastic and constructive. It abounds in pleasing anecdote the while it builds a solid philosophy of music education. The principles laid down are the net result of a lifetime of training, thinking, practicing, living the old, living it down and striving upward to the new. The writer believes that the gift of singing and playing, even the gift of composition, of self-expression, is universal.

Mrs. Fletcher-Copp's book is redolent of a healthily optimistic personality, an intrepid spirit. Although it was issued two years ago, it contains timely warnings that suggest the present crisis. Read this extract from the first paragraph on page 94: "By musical democracy I mean simply this—the direct recognition of each child's individuality in music. The question is, can we afford to send our children abroad to be deluged with foreign and antiquated musical methods and influences during the most susceptible and impressionable years of their lives? Can we accept these autocratic, benumbing methods, even if they are handed out to us in our own country by famous and imported professors of music?"

The author is not guessing when she writes of the defects in foreign music study, for she was herself a student in the Conservatory of Wiesbaden, numbering among her professors the great theorist, Hugo Riemann, and among her classmates the late Max Reger. When she came back to Boston, a teacher of piano, she actually tried to cram into the single weekly lesson all that she had acquired in the twenty hours at Wiesbaden. Vain attempt, but the travail gave birth to the Fletcher Music Method. In its infancy it was supported by the sheltering arms of the New England Conservatory, with Godfather Chadwick as sponsor. But the twenty-year-old is now healthy, full grown and sturdy. It has four sponsors in far off Australia, forty in England and forty score in the United States.

In Mrs. Copp's school at Brookline, Mass., there are each year three sessions—a summer session, consisting of two hundred hours of instruction; an autumn course, more extended, and a winter class. Only such persons as follow one of these complete courses of instruction and receive a certificate signed by Mrs. Copp are authorized to use the various interesting devices copyrighted by her



Evelyn Fletcher-Copp, Noted Boston Musician, Who Has Made a Specialty of Awakening the Child Mind to Musical Knowledge. The Group Shows Mme. Fletcher-Copp and Her Children

and to teach the method in their home cities. There is no correspondence school. In a recent tour of six weeks' duration Mrs. Copp discovered to her delight that war is not checking the rapid increase of the knowledge of the Fletcher Method. "It can't," says she, "for parents have come to realize that it is not a fad, not a

dispensable comfort, not a luxury, but a necessity in the growth of the child—as eternal and life-giving as the sun and the light."

At the Trenton Normal School the message was given to eight hundred students; at the Philadelphia Normal School to five hundred; at Goucher College, Baltimore; at Washington, in Louisville, Birmingham, Akron—where the founder-missionary gathered renewed strength from the sympathetic atmosphere of Stan-Hywet Hall (the music room of Mrs. Frank Seiberling)—at Columbus, Miss.; Meridian and Jackson. Her audiences listened with timely interest to a new modification of her theme, for she spoke on "American Musical Preparedness—What Music Will Mean to Americans in Future." Years ago she had to fight hard for recognition for her method, not in the provinces alone, but in the strongholds of culture as well. Today she mourns that her modernism no longer repels, but conquers at once. A latter-day Alexander, she longs for new worlds to conquer. HENRY GIDEON.

Ten Weeks' Tour for Société des Instruments Anciens

Henri Casadesus writes from Paris that he is making preparation for his second American tour as leader of the "Société des Instruments Anciens," of which he was founder. The ten weeks allotted for the second tour of the Société is now practically filled. Mr. Casadesus has been spending much of his time in research since his return to Paris, and has discovered many works which he is now arranging for public presentation. The Société des Instruments Anciens, which is under Loudon Charlton's management, was brought to this country by the French-American Association for Musical Art.

TOPEKA SERIES TO FIT SLIM PURSES

Local Elks to Offer Noted Artists at Tempting Admission Fees

TOPEKA, KAN., July 3.—Topekans will hear Alice Nielsen sing this fall and will pay only twenty cents for the privilege. The highest priced seat at the concert will cost sixty cents. For the first time in the history of the city "pop" concerts, in which artists of national and international fame appear, will be presented at such prices that the average citizen will feel that he can afford to attend.

Not only will Alice Nielsen appear in concert, but nine other programs by well-known artists will be presented. The course, the guarantees for which amount to \$6,000, will be given under the auspices of the Topeka Elks' Club. It is an experiment in popularizing the better kind of music and the Elks believe it will be a success. Heretofore artists' concert series have been presented by private managers, with the result that admission charges have of necessity been much higher than those contemplated under the proposed plan. Season tickets to the series will be sold so that the price for seats at each concert will range from twenty to sixty cents. Tickets for one night only, will naturally command a higher price. A city-wide campaign will be waged by the Elks and an effort made to place a season ticket in every home. The Elks are indifferent to making profit; they want Topekans to have a chance to hear fine music at a reasonable expenditure.

A feature of the concert series is that the programs will be presented in the City Auditorium, which has a seating capacity of 3500 persons. This will be the first time the Auditorium has been used for the presentation of a concert course of the quality proposed by the Elks. The first concert will be given in October.

Artists who have been booked are: Paul Althouse, Metropolitan Opera tenor; Florence Macbeth, coloratura soprano of the Chicago Grand Opera Company; Karl Kirksmith Trio (Karl Kirksmith, 'cellist; Mme. Braynard, pianist, and Anita Taylor, soprano); Oscar Seagle, baritone; Arthur Middleton, basso, Metropolitan Opera; William B. Brady's production of "Little Women," with nine of the original New York cast; Merle and Bechtel Alcock, lyric tenor and contralto respectively; Mischa Levitzki, pianist; Oratorio Quartet (Reed Miller, Nevada Van der Veer, Frederick Wheeler and Myrtle Thornburgh); Alice Nielsen, soprano. H. P.



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MEMORIES OF STUDY UNDER CARREÑO

Leslie Hodgson, One of Her Favorite Pupils, Recalls Her Method of Instruction—Observations on the Effect of the Audience Upon a Concert Pianist

By HARRIETTE BROWER

"IT is a deep loss to me to know that I shall not have the counsel and help of my teacher and friend Mme. Carreño," began Leslie Hodgson, the well-known pianist and teacher. "I owe so much to her; she really was my salvation, in many ways, and I shall never cease to be grateful to her. Her interest and personal friendship have played a vital rôle in my musical development."

Mr. Hodgson has finished a busy season of teaching and playing; the talk he had promised had, of necessity, to be postponed till vacation time, which, although still occupied with musical activity, is not quite so crowded as the past months have been. Thus it happened that on a June afternoon we met in my studio to confer on the absorbing subject of the pianist's equipment.

"My first piano studies were made at my home in Canada with a German, by name Rudolf Ruth, who had at one time been a pupil of Clara Schumann; so, you

see, it was a good orthodox beginning. Later I studied with Dr. A. S. Vogt, conductor of the Mendelssohn Choir in Toronto. He gave me a thorough foundation. He is a most excellent musician and fine piano teacher. As you know, he is head of a large school of music in Toronto. I feel I owe the essential foundation upon which artistic judgment is built and my first real awakening to the importance and possibilities of beauty of tone to Dr. Vogt. After hearing his Mendelssohn Choir you know what a master-artist he is. His influence during the years I studied with him, at a very impressionable age, is something for which I shall be eternally grateful.

"With this preparation I went to Europe and put myself in the hands of Dr. Ernst Jedliczka in Berlin. From him I learned much on the interpretive side of piano playing. He opened up some fine vistas in the matter of interpretation, but he tied me up in such hard knots, physically, in his insistence on *Kraft*, *Kraft*, *Kraft*, to be attained on a purely muscular basis, that it was impossible to realize these on the keyboard. He seemed to care little for tone or tonal variety, neither did he concern himself much with technique. Perhaps at that time he had become indifferent to these things as it was the last year of his life; he passed away a few months after I stopped work with him.

"I was undecided what move to make next; my playing was far from what I wished to be and I had not found just the teacher I needed. There were plenty of famous masters in Berlin, but just which one would be the best for me I could not decide. A friend often spoke of Mme. Carreño as a wonderful teacher. I recognized her as a great pianist, but did not think of going to her for instruction, perhaps because I heard so much about her as a teacher I feared her powers were exaggerated.

With Carreño

"However, my reluctance was finally overcome. I went to her and she did wonders for me. She opened my eyes, she loosened me up, both physically and mentally. I had become stiff and tense; she taught me how to relax. Many teachers claim to teach relaxation, but they don't carry it far enough; they begin too low down, with fingers or wrist. True relaxation should begin at the shoulder and work downwards. Carreño carried out the principle more thoroughly and in detail than anyone I have heard of. She began to loosen up my arms at the shoulder by turning and twisting them in various ways.

"Her great object was tone, a beautiful quality and variety of tone. With me she first set to work to untie all the knots and to make playing once more a thing of sheer joy to me. Among all the wonderful features of her teaching, the greatest thing, to me, was the way in which she equipped me to work out my own salvation—which every one eventually has to do, of course. One of the

things she impressed most upon me during the latter part of the time I studied with her was, 'Be true to yourself. Take all these things I tell you and think them over. If they appeal to you, adopt them; if not, you must stick to your own ideas. You have your own individuality and you must be true to yourself first, last and always.'

"I need scarcely say that I look upon my years of association with her as a priceless heritage. I cannot tell you how



Leslie Hodgson, a Pianist Whose High Artistic Ideals and Keen Musicianship Have Commanded Widespread Recognition

much the little informal chats I used to have—especially during the past winter, when I would drop in on her when she was alone of an evening—have meant to me. At such times she would talk freely and most illuminatingly in making points that would only be possible from the experience of a great world-artist.

"To revert again to her teaching, Mme. Carreño gave a few technical exercises to illustrate foundational principles, but she did not overcrowd me with these. She also used certain études which were to be played with different touches. The first and second studies of Clementi's Gradus were favorites; these she required given with weight-legato and finger-legato, also with several kinds of staccato. Scales were to be practised with every shade of nuance and variety of touch.

"In my own teaching it has been my aim to apply these principles to the various pupils. Each one has a different mentality and the teacher must suit each case and divine as by intuition what is needed. One grows accustomed to diagnosing the pupils to determine what they require. With some it is useless to carry out rigidly a certain plan; they will not stand for it and you only beat your head

against a stone wall. With others you can insist on a course of work; they may not relish it at first, but they are willing to apply themselves and are grateful in the end that you held them up to it.

Choice of Material

"I use some studies in teaching, though I do not crowd the pupil with them unless I cannot secure technical practice in any other way. Some pupils, you know, will absolutely not work at pure technique; for such the étude is useful. Of course, I use considerable Bach whenever I can—the Fugues, Suites and other things. I am fond of the old French music; but it is a difficult matter for pupils to use it in public, as it should be played with such absolute perfection. Another composer, Debussy, I hesitate to give much of, for he is difficult to be understood. I do use much Chopin, however, though some teachers carefully avoid him.

Public Performance

"You bring up the question of the mind during public performance. It is true some players can totally forget the audience; I am not one of those for I am very conscious of the audience. I am very sensitive to the mental quality of my listeners and the response I can draw from them. For, of course, we are there to please the audience; if they were not there we would not be playing to them. We should think of this and try to make them respond. If I am playing for a few, I can always feel the unsympathetic ones; even though they may be behind me I could turn and pick them out unerringly.

"When one glances over an audience at the start, a few faces here and there will always catch the eye; I play to those. I may notice one sympathetic countenance; I single that one out and play especially to him. It is a fine thing if the player can so control himself and concentrate his thought as to be oblivious to his hearers, and I would not in the least disparage this gift. On the other hand, the player can receive much help and inspiration from his audience, if they are responsive. It is a reciprocal condition, a sort of give and take proceeding, in which each side is benefited by the rapport which can be established between them.

Singer or Player

"It is often asked which is the greater student, the singer or the player. I hold it is far easier to make a success as a singer, if you have the voice, than it is to win a success with the piano. The singer has only to sing one tone at a time; the player may give out a dozen. The former has the assistance of an accompanist, the help of words, gesture or costume; the latter is the whole thing, the whole orchestra, everything. He must do it all. The singer literally 'comes before her audience'; she can stand before them, smile at them, use every play of feature at her command. The player must sit passive and one only sees his profile. I hold pianists must of necessity be thorough in their grasp of their subject, highly cultivated, broad-minded, simple, sincere and generous in their attitude to their colleagues. And such, in my experience, have I always found them."

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Wolf Institute at Lancaster Has Music Festival by Pupils

LANCASTER, PA., July 3.—Three recitals of exceptional merit on June 30 marked the graduating exercises of students of the Wolf Institute of Pianoforte and Organ Playing. Teachers' diplomas were awarded Belle H. Gordon and Frances F. Harkness. Artist students' diplomas were awarded to George H. Sponser and Joseph H. Gordon. Certificates for completing the prescribed course for the season 1916-1917 were awarded to Nellie H. Adams, Delphine Groff, Howard S. Brady, Ferne A. Desau, Earle H. Echternach, Miriam E. Hupper, Marion C. Hocking, Gwen E. Jeffries and John Krupa.

Endicott-Johnson Co. Gives Free Concerts to Johnson City, Pa.

JOHNSON CITY, N. Y., July 7.—Not satisfied with furnishing their employees with free community concerts during the winter season, the Endicott-Johnson Co. through their musical director, Harold Albert, is now furnishing free band concerts to the people of Binghamton, Endicott and Johnson City, in addition to horse races, motor races, baseball and free swimming pools and recreation centers. W. R. H.

Jacques Urlus, Wagnerian tenor of the Metropolitan Opera Company, recently left an Atlantic port on a steamer bound for his native land, Holland. He will fill important opera engagements there.

Marcella Craft Wins Audience at Civic Concert

One of the most interesting actresses of contemporary opera, if discriminating persons who have seen her in Europe are to be believed, is Miss Marcella Craft. Under a more comprehensive operatic régime New York would have had the chance some time ago to judge for itself this American soprano in the rôles in which she is so much esteemed. But, alas for the American who comes knocking at our operatic gates! Man or woman, the American must knock long and loud, and they are wise who do not return to our shores unschooled in the gentle art of manipulating the jimmy.

In the field of song recital Miss Craft has shown herself here an artist of marked individuality and uncommon charm. At the concert of the Civic Orchestral Society in the St. Nicholas Rink last evening she revealed the breadth and authority of her art in a large hall and under conditions not wholly favorable to a soloist. The numerous audience was clearly captivated by the fine and appropriate expression with which she vitalized the thrice familiar airs for soprano from the first acts of "La Traviata" and "La Bohème," and its thunderous applause would have spurred many a singer to add "encore" after "encore."

As singer pure and simple Miss Craft was heard to especial advantage. The roundness and brightness of her tones and a generous measure of technical skill gave pleasure apart from the feeling that imbued her singing. Nor was she insensible to the value of pose and facial expression in a concert singer, though never threatening for a moment to exceed in that delicate matter the limits imposed by discretion and good taste.

Pitts Sanborn in New York Globe, June 28, 1917.

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Paul Dufault, Popular Tenor, Just Back from 'Round the World Tour, Found the Japanese and Chinese Hungry for the Kind of Music Our Own Audiences Enjoy—The Musical Situation in Australia

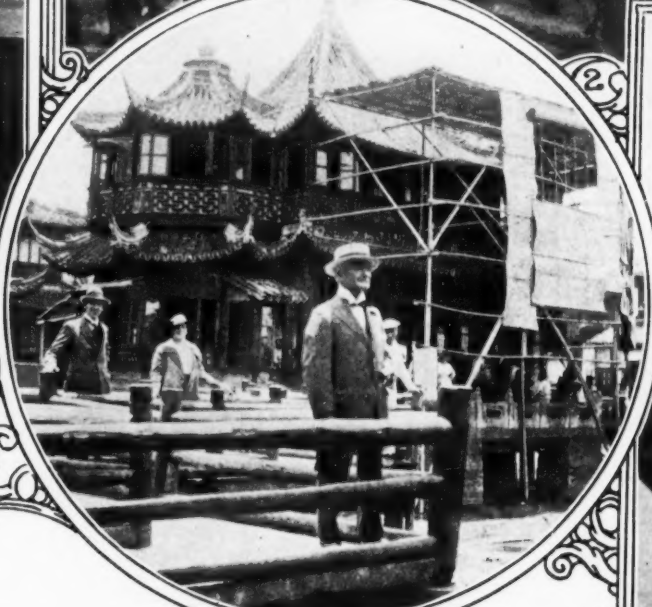
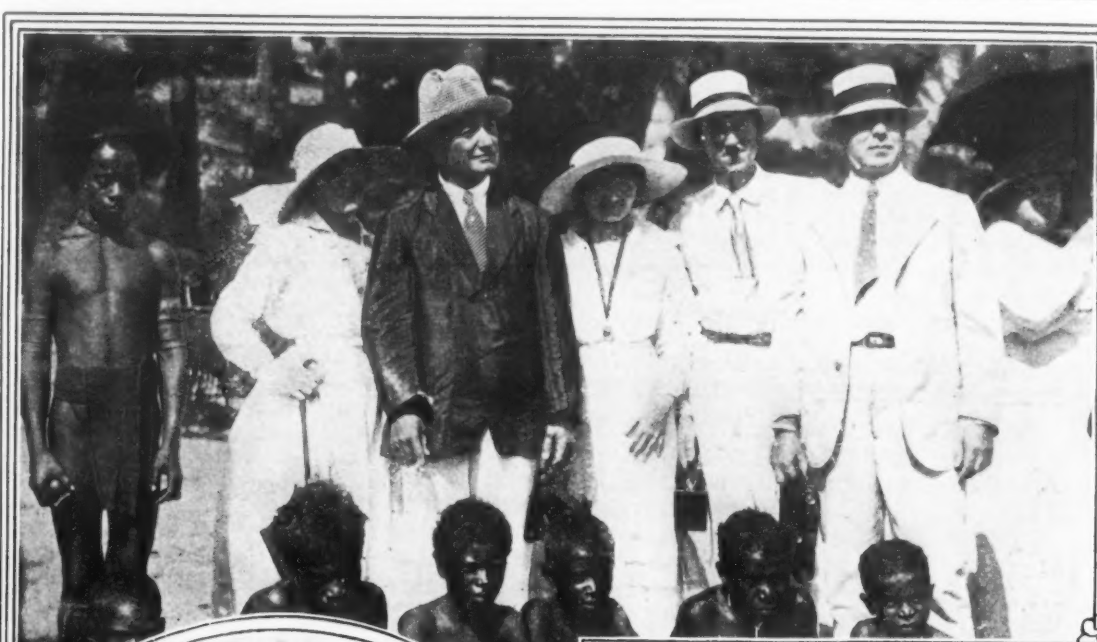
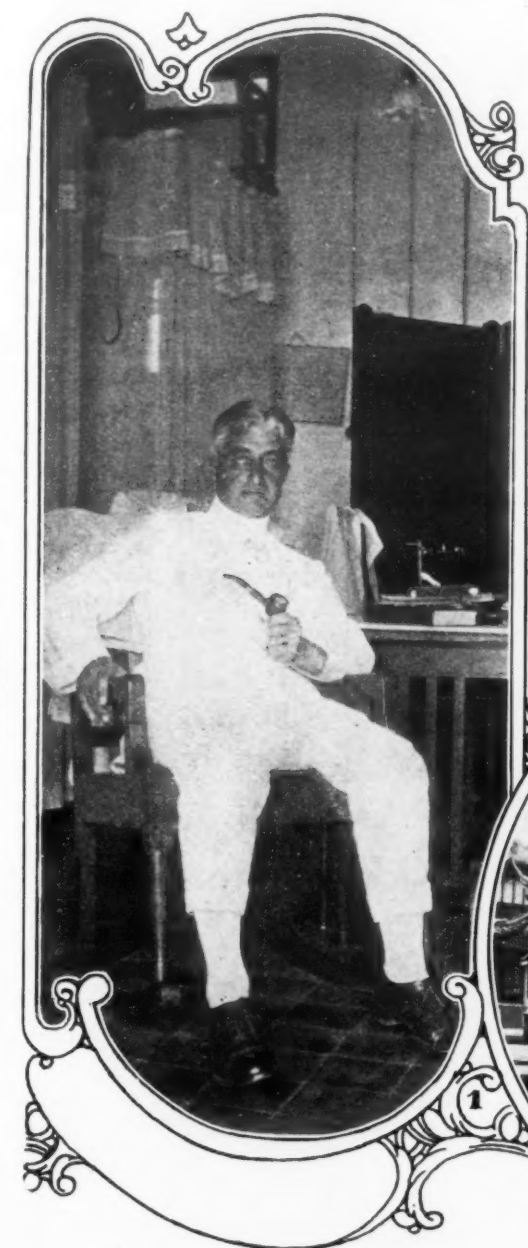
A LITTLE over a week ago Paul Dufault turned up in New York after an absence of nearly a year and a half. Of course, this was not the first time that the admired Canadian tenor had passed from sight for lengthy periods, nor is it likely to be the last, although next winter he will be a much more familiar figure to New York music-lovers than he has been in some seasons. One thing, however, one always knows for certain—when Mr. Dufault vanishes he can be found somewhere or other in the Antipodes or the Far East. To those quarters of the globe he seems an accredited musical ambassador, one for whom these remote sections owe America a large debt of gratitude. It may be doubted if any artist who ever undertook the eastern journey succeeded as well as he in establishing himself as a kind of perennial institution. Certainly none has displayed a better understanding of the musical needs and desires of the inhabitants out there, nor displayed better judgment in meeting and catering to them. And few have grown to know intimately and sympathize so fully with the life and spirit of these distant places.

Mr. Dufault's latest expedition took him not only to his familiar Australian haunts, but to Java, the Straits Settlements, to China, to Japan and the Philippines. Had he so wished he might have gone further in the direction of world encirclement and sought new pastures in South Africa. But he was tired out by his work and continuous travels and decided to come home instead. The African business will be for the next time. Meanwhile, the tenor is taking a few months' vacation in Canada, doing no work beyond pasting pictures of his travels in an album. Next winter he will labor nearer home and devote himself to concertizing in America.

Success of His Tour

The trip to China, Japan and the other localities mentioned was determined upon by the singer and his manager at the conclusion of his Australian tour. It led him and his little concert company to such places as Batavia, as Hong Kong, Shanghai, Tokio, Nagasaki, Manila and others of names decidedly less familiar. Best of all it was rewarded with unprecedented success. "In one city," relates the tenor, "we gave nine concerts inside of three weeks. In others we were obliged to give five and six in the shortest imaginable time. The fact is that the English, the French, the Dutch, the Italians and others who have settled in those countries fairly starve for good music and ordinarily have no means of getting it. We noticed in many instances that at the first concert or two the attendance was small, but it invariably grew after that. This is simply because folks out there are 'from Missouri.' They have been fooled so often by flamboyant advance notices of 'artists' who in the end proved to be only acrobats or cheap vaudeville performers that they have grown extremely wary and will not patronize a musical entertainment till they have been convinced beyond doubt that it is really first class. And their musical taste commands the highest respect. They want the best and resent concessions to bad taste."

"Moreover, they want quantity as well as quality. They took so much pleasure in operatic duets from 'Carmen,' 'Faust,' 'Romeo and Juliet' and other such works that demands frequently came not for two or three duets on a single program, but for five and six. In French China we gave whole programs of French songs. And really brilliant audiences attended these events—audiences that numbered ambassadors and statesmen of highest distinction. Moreover, the Chinese and Japanese were no less eager in their appreciation. Many of them had been educated in Europe and had learned



1, Paul Dufault in the Hot Weather Costume Worn in the Orient; 2, Mr. Dufault and His Concert Company in the Malay Archipelago; 3, In Front of a Chinese Teahouse. The Approach Is Built in Zig-zagging Form to Keep Out Evil Spirits, Who Are Supposed to Dislike Detours in Reaching Their Destination; 4, Mr. Dufault and Two Members of His Company on a Halt During Their Australian Travels

to love European music. We have in reality no notion over here what remarkable, brilliant and distinguished people the intellectual classes in China and Japan really are. At our concerts I have seen Chinese ladies of the rarest beauty. And from the fluency with which many Japanese speak our language you would believe they were natives except for the costumes that they wear.

Australia's Musical Resources

"Eventually such a country as Australia will develop musical facilities adapted to its needs. As yet it is too young. The few opera companies that travel about that continent and those

that appear in the countries of the Far East are unpretentious and inferior. To import an organization from America of the standing of the Boston-National, Chicago or Metropolitan companies would cost a fortune, as the trip is expensive and the distances between places, little as people here realize it, tremendous. Nevertheless, remuneration would not be one of the signal difficulties over there. Money is plentiful. Everybody in Australia works and wages are extremely high. I do not exaggerate when I say that I have never seen a beggar there. The nearest I ever came to that was a blind man selling matches or pencils on the street.

"I like the life in those eastern lands and the beauties of places are surpassing. One is struck by the contrast presented to the narrow, conventionalized manner of existence over here. Why, here we do not even allow ourselves to dress comfortably in the hot weather!"

In Batavia, Java, Mr. Dufault saw again the very house in which four years ago Lillian Nordica died. But even more poignant than that was his experience of traveling again on the very ship, the *Tasman*, on which he had sailed with the late American soprano and following the accident to which she had contracted the cold that resulted in her fatal illness.

H. F. P.

LOS ANGELES SEASON CLOSES VIGOROUSLY

Hear Many Concerts Despite Oppressive Heat—Prize Works Performed

LOS ANGELES, CAL., June 26.—The musical season expired with the performance of an excellent program by the Lyric Club last Thursday night at the Trinity Auditorium. There was a first part which presented several excellent choruses in the polished style for which this club is famous, and which also included a group of songs by Cecil Fanning, the baritone, which were sung in beautiful style. Mr. Fanning scored especially with his encore ballad numbers. The principal number was a cantata, "Sir Oluf," the text by Mr. Fanning and the music by Harriet Ware. The solo parts (soprano and baritone) were taken by Helen Tappe, a member of the club, and by Mr. Fanning. The various solos and choruses of the cantata were presented by the singers under Mr. Poulin with taste and expression. The club was accompanied at the piano by Mrs. Henning Robinson and Mr. Fanning's solos by H. B. Turpin.

In the midst of the hottest spell in

many years (mercury, 105) came the final concert of the Orpheus Club. This was at Trinity Auditorium last week, and it drew a large audience in spite of the heat, which shrinks, in Los Angeles, to 70 in the evening. The program was one of the best the club, under J. P. Dupuy, has given. One chorus was a new song by Frederick Herrmann, a member of the club. The solo part was sung by Mrs. Maud Reeves Barnard, Mr. Dupuy's assistant. Another soloist on this program was Mrs. May MacDonald Hope, pianist, a former pupil of the late Carreño. Mrs. Hope has a fine technical equipment and held the attention of her audience through a long series of solos.

The Woman's Orchestra, under Henry Schoenefeld, ended its season with a morning concert at Blanchard Hall, June 20. Its program offered an unusual number of novelties: "Sunrise," by George Clerbois of Santa Barbara, a pupil of Mr. Schoenefeld; an "Intermezzo" by Roland Diggle, a local organist; an "Indian Legend" by Mr. Schoenefeld, and "Symphonic Variations," by René Baton, played by Charlotta Wagner, pianist, with the orchestra. Several of C. W. Cadman's songs were presented by Mrs. Emma Makinson; some of them were accompanied by the orchestra and others had the accompaniment of the composer himself, at the piano. In spite of the morning hour at which this program was given, the audience tested the capacity of Blanchard Hall.

Theodore Lindberg appeared in the

double capacity of conductor of a chorus of Swedish singers and as violinist at a concert given at the Ebell Club Hall, June 21. Mr. Lindberg, who formerly was an orchestral conductor at Lindsborg and Wichita, Kan., played eight violin solos in clear-cut, musicianly style. The other soloist was Lillian Backstrand, a singer possessing a light, pleasing soprano.

The prize winners and those who received honorable mention in the contest of the Matinée Musical Club recently, had their works performed at a concert given for this purpose at the Little Theater on June 25. The prize winners were Morton F. Mason, organist of the Pasadena Presbyterian Church (\$50 for string quartet); Hague Kinsey, organist Christ Church (\$25 for violin and piano piece); Julius Kranz \$25 for chorus for women's voices). The quartet was played by Messrs. Perry, Peck, Cohn and Bright; Josef Rosenfeld and Hague Kinsey played the Kinsey number, and a small chorus of women, under J. B. Poulin, sang the chorus.

W. F. G.

Richard Arnold Spending Summer at Elka Park and White Mountains

Richard Arnold, vice-president of the New York Philharmonic Society, and for many years its valued concertmaster, left New York last week with Mrs. Arnold for his vacation at Elka Park, N. Y. In August Mr. Arnold will go to the White Mountains for a period of weeks, returning to the city in the fall when the musical season opens.

WALLINGFORD RIEGGER

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BERLINER BÖRSEN COURIER

Oct. 18, 1916

Als Dirigent führte sich im Blüthnersaal Herr Wallingford Riegger an der Spitze des Blüthner-Orchesters mit gutem Erfolge ein. Sein Programm setzte sich aus Mozarts Overtüre zum „Schauspieldirektor“, den Brahms'schen Variationen über ein Thema von Haydn und Raffs heute zu Unrecht vernachlässigter „Lenore“-Symphonie zusammen. In dieser Vorführung bekundete seine bis ins Einzelne klar und übersichtlich gestaltete Wiedergabe der Brahms'schen Variationen eingehendes und liebevolles Verständnis, ebenso brachte er die Symphonie alles in allem zu trefflicher Wirkung, die nur in dem gegen das Ende hin etwas zu breit genommenen Schlussatz wohl einer noch machtvolleren Steigerung fähig gewesen wäre. An lebhaftem Beifall für das Gebotene ließen es die zahlreichen Hörer nicht fehlen, wie auch die Leistungen des Orchesters selbst alles Lob verdienen.

Translation

BOERSEN COURIER.

As conductor, Wallingford Riegger appeared in a concert with the Blüthner Orchestra in the Blüthner Concert Hall. His program was made up of Mozart's Overture to "The Impresario," Brahms' Variations on a Theme of Haydn, and Raff's "Lenore" Symphony, a work today unjustly neglected. His rendition of the Brahms Variations showed a thorough and loving understanding, being clear in every detail and yet comprehensively conceived. Likewise the symphony was brought out altogether with excellent effect, only toward the close of the finale, which was taken a bit too broadly, a still greater climax might have been reached. A well-filled house demonstrated its approval by hearty applause. Likewise the orchestra deserves high praise for its achievement.

DEUTSCHE TAGESZEITUNG

Jan. 1, 1917.

Die Ozeansinfonie Rubinssteins, die man noch vor einem Vierteljahrhundert als wohlvertrautes Meisterwerk hochhielt, ist hier vielleicht kaum mehr erklungen, seitdem der Komponist sie kurz vor seinem Tode in der Philharmonie dirigierte. Es geschieht ihr unrecht, wenn man sie heute als verblüht und veraltet abtun will. Das bewies die Wiedergabe, um die sich Wallingford Riegger mit dem Blüthner-Orchester mit Glück bemühte. Trotz offensichtlicher Schwächen gehen doch noch stimmungskräftige und bildhafte Eindrücke von dem Stücke aus, und man freut sich um so mehr, ihm nach langer Zeit wieder einmal zu begegnen, als der Dirigent es mit sehr frischem Temperament anfasste. In dem überlangen Programm seines Orchesterabends erklangen außer der ersten Sinfonie von Brahms und dem von Ilonka von Pathy gespielten Schumann'schen Klavierkonzert noch „Tod und Verklärung“ von Richard Strauss, das der Dirigent sehr lebendig und aufzubauen und zu klären verstand.

Translation

DEUTSCHE TAGESZEITUNG.

The Ocean Symphony of Rubinstein, which a quarter of a century ago was valued as a masterpiece, has but rarely been given since the composer conducted it in the Philharmonic shortly before his death. It is an injustice for one to cast it aside today as tame and old-fashioned. This was proved by the happy rendition of it which Wallingford Riegger gave us with the Blüthner Orchestra. In spite of obvious weaknesses, the piece is full of strong and vivid impressions and one had especial pleasure in meeting the work after so many years, as the conductor threw himself into it with much freshness and temperament. In the extra long program of the evening there appeared, besides the first symphony of Brahms and the Schumann Piano Concerto (played by Ilonka von Pathy), "Tod und Verklärung" by Richard Strauss, which the conductor understood how to build up with much life and bring to an effective climax.

Other Press Comments

DEUTSCHE TAGESZEITUNG,

BERLIN, OCT. 19, 1916.

On a later evening, the orchestra was conducted by Wallingford Riegger, who proved his skill as director with success. Among other offerings, he presented Raff's "Lenore" Symphony, the music of which flowers even today, poetic, fascinating; and he dominated composition and orchestra with equal power. The production was extraordinarily satisfying in its firmness, its vigor and its harmonious excellences.

NORDDEUTSCHE ALLGEMEINE ZEITUNG, OCT. 20, 1916.

I was very favorably impressed by this young conductor, who discharged the duties of his office with a beneficent outward calm and yet with fire and a vivid inner responsiveness, who was by no means the slave of his score, and who, above all, had completely grasped the spiritual significance of the individual compositions.

LOKAL-ANZEIGER, DEC. 3, 1916.

He is perfect master of the technique of his profession and understands how

to keep in the most intimate touch with the orchestra.

GERMANIA, DEC. 11, 1916.

He is always the musician of good taste, not lacking in the will and talent to put his healthy ideas into action. The orchestra plays under him with naturalness and inspiration.

FREISINNIGE ZEITUNG, JAN. 8,

1917.

The freshness and life which were

put into the finale of the Brahms Symphony gave genuine pleasure.

NEUESTE NACHRICHTEN, JAN.

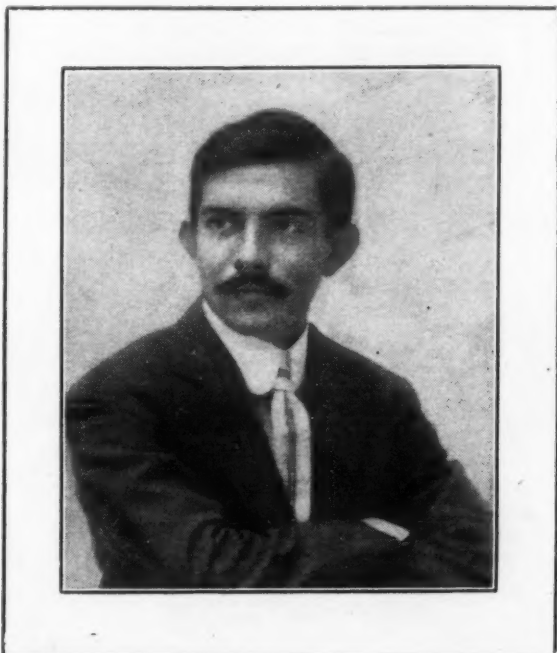
9, 1917.

He has temperament and is a skillful leader, gifted musician and good drill-master.

BERLINER TAGEBLATT, DEC. 12,

1916.

Wallingford Riegger accompanied (the Brahms Violin Concerto) skilfully, discreetly and at the same time with expression.



BERLINER BÖRSEN ZEITUNG

Oct. 20, 1916

Im Blüthnersaal brachte am Montag abend Herr Wallingford Riegger Kompositionen von Mozart, Bach, Brahms, Raff und Gluck mit dem Blüthner-Orchester zur Vorführung. Er erwies sich mit seinen Darbietungen als ein Orchesterleiter, dem es weder an Umsicht und Routine noch an Schwung und musikalischen Verständnis fehlt. Nicht wirkungs- und eindrucksvoll gelangte durch ihn J. Raffs „Lenore“-Symphonie (E-dur Nr. V) zur Wiedergabe; sie war mit Ueberlegung angelegt, klar aufgebaut und wies manche Feinheit auf. Das Blüthner-Orchester stand durchweg auf der Höhe seiner Aufgabe.

Translation

BERLINER BOERSEN ZEITUNG,

BERLIN, OCT. 20, 1916.

On Monday evening, in the Blüthner Concert Hall and with the Blüthner Orchestra, WALLINGFORD RIEGGER presented compositions by Mozart, Bach, Brahms, Raff and Gluck. With these offerings he established himself as a director who is lacking neither in circumspection and experience nor in vigor and musical sensibility. Very effectively and impressively he rendered Raff's "Lenore" Symphony (E Major, No. 5); it was a performance distinguished by maturity of thought and clarity of structure, revealing many delicacies and refinements. The Blüthner Orchestra fulfilled the exactions of its task throughout.

NORDDEUTSCHE ALLGEMEINE ZEITUNG

Feb. 8, 1917

W. A. Das Symphoniekonzert, das der Deutschamerikaner Wallingford Riegger mit dem verstärkten Blüthner-Orchester am Dienstag veranstaltete, war sehr gut besucht, vor allem wohl, weil der hier so sehr beliebte Violoncellist Anton Hekking als Solist mitwirkte. Er trug zunächst eine Phantasie von Servais vor, ein Stück der Vergangenheit, einer längst überlebten Geschnadrichtung, wenngleich es dem Künstler Gelegenheit bot, seinen schönen, blühenden Ton und seine staunenswerte Technik zu zeigen. Musikalisch weit wertvoller und bis auf wenige Stellen auch dem Charakter des Instruments weit mehr entsprechend war Rieggers Elegie für Violoncell und Orchester, die zur Uraufführung gelangte. Die Stimmung ist darin dem Titel entsprechend gut getroffen, die Melodik vornehm und edel, das Orchester farbenreich behandelt, besonders wirkungsvoll die Althornausgenutz; natürlich fehlt auch nicht die Geleite. Diese Elegie hatte einen sehr starken Erfolg, doch war es kaum möglich, daß sie in ihrer ganzen Ausdehnung wiederholt wurde, was übrigens ohne Gefahr geschah, da diese schon weggeschafft war. Der Konzertgeber benährte sich wieder als verständnisvoller, zielbewußter und umsichtiger Dirigent; ich bedauerte nur, daß er lauter bekannte Orchesterwerke sich ausgesucht hatte, nämlich Mendelssohns „Sommerabendtraum“-Overtüre, die ihm recht fein geriet, Liszts „Tasso“ und Tschaikowskys pathetische Symphonie, in die er sich ganz besonders liebevoll vertieft hatte.

Translation

NORDDEUTSCHE ALLG. ZEITUNG.

The symphony concert of the Blüthner Orchestra, conducted by Wallingford Riegger, last Tuesday was well attended, partly owing to the participation of Anton Hekking, who is such a great favorite here. The first number he played was a fantasy of Servais. * * * Musically of much greater value and with the exception of a few places more befitting the character of the instrument was Riegger's Elegy for Violoncello and Orchestra, which was given its first performance. The music is an eloquent expression of the title of the piece, the melody stately and noble and the orchestra colorfully handled, the English horn being used with unusually good effect. * * * The concert-giver proved himself the conductor of intelligence and circumspection, compelling the men to bend to his will; I only regretted that he had selected for the rest of the program only well-known pieces—Mendelssohn's "Midsummer Night's Dream" Overture, which, however, he gave with much refinement; Liszt's "Tasso" and Tchaikowsky's Symphonie Pathétique, into which he threw himself with much devotion.

ECHOES OF MUSIC ABROAD

New Opera to Be Heard in This Country Next Season the Work of a Twenty-One-Year-Old Composer—Eugène Ysaye's Brother Joins Forces with a Russian Violinist—Carmen Melis Sings a Frieda Hempel Role Down in Buenos Ayres—Mascagni's Aim in His Latest Opera, "Lodoletta," to Produce "a Sweet Sense of Comfort"—Distinguished Italian Conductor Joins the Army and Breaks His Shoulder—Dalcroze System of Eurhythmics Flourishing in England—Opera More Popular in England Now than Ever Before

GOSSIP in Milan's music world has it that "Il Macigno," one of the novelties of the past season at La Scala, is to be brought to this country next season, though for what opera company is not known as yet. This new work is by a hitherto unknown composer who would seem to be destined to take his place among the foremost of his country's creative musicians.

The name of this newest candidate for Puccini laurels is Victor De Sabata, who is only twenty-five years old and "looks and still is quite a boy." According to the Italian correspondent of the *Musical Times* of London, he revealed an extraordinary musical gift in his early childhood in Trieste. At four years of age he could play the pianoforte intelligently, and at six he composed an excellent Gavotte which he called "The White Cat," the inspiration for which he drew from a white cat, living opposite his home, with one blue eye and the other green.

At nine he entered the Milan Conservatoire, and there, under the direction of Saladino, he was initiated into harmony and counterpoint. At twelve he composed a work for orchestra, an Andante-Scherzo, which he conducted himself at the Conservatoire. At eighteen he wrote a Suite which was given at La Scala in 1911. Maestro Serafin conducted. At nineteen he left the Conservatoire a double gold medallist, and was immediately offered the libretto of "Il Macigno," which he finished two years later. The outbreak of war retarded its production, and it was not until this spring that the deferred premiere finally took place. As it stands, "Il Macigno" is the work of a twenty-one-year-old composer.

THE subject of this interesting novelty that is to be imported in the fall is based on one of those internecine feuds that for centuries added the spice of life to many Italian communities. "Il Macigno" means "The Boulder." The scene of action is the Sibillini mountains, which form part of the Apennine chain. Torrana is a village situated on a rugged, precipitous mountain, at the foot of which lies another village called Gajella. The inhabitants of the two villages are deadly enemies.

It is the festa of Saint Palazia, the protector of Torrana. The villagers are joyously preparing the celebration, when the news comes that the Gajellese have mockingly set fire to a crucifix standing within Torrana territory. The Torrane are indignant at the sacrilege, and send a challenge to Gajella to combat—"three scythes and three." The three champions are chosen at Torrana; the general uproar dies down at the prospect of reparation; the villagers go off to mass. Only *Driada*, the romantic beauty of the village, has lingered behind on the wonderful Alpine road. Suddenly she perceives *Ibetta* the Gajellese. He loves *Driada*, and defies the perilous ascent of the rugged cliff to speak with his beloved. *Driada* listens to the love he proffers, and promises to be his.

The second act opens with the lovers whispering sweet nothings to each other. It is dawn; *Ibetta* has come to fetch *Driada*; she says farewell to the village she is about to forsake, and descends the mountain with her innamorata to go to Gajella, where everything is ready for the wedding. *Driada's* flight is discovered by *Lionetta*, who immediately informs the village. The three chosen combatants are on the point of departing, when *Martano*, the lover rejected by *Driada*, strikes upon the brilliant idea of losing the enormous boulder hanging from the mountain top over Gajella, as an effective means of crushing out of existence the entire community. The

proposal is received with shouts of approval. The sound of the church bells of Gajella ringing in anticipation of the marriage is stifled by the thundering noise of the boulder in its murderous onrush.

The third Act represents the ruins of the church: *Ibetta* and *Driada* are lying among them, mortally wounded; they are exchanging the last words of devotion.

Here's a lurid enough tale to tickle the palate of a Mascagni, but the youthful Mr. De Sabata has not adopted Mas-

every season, occasionally handing over the bâton to Eugène, who likes to "play an orchestra" quite as much as a violin.

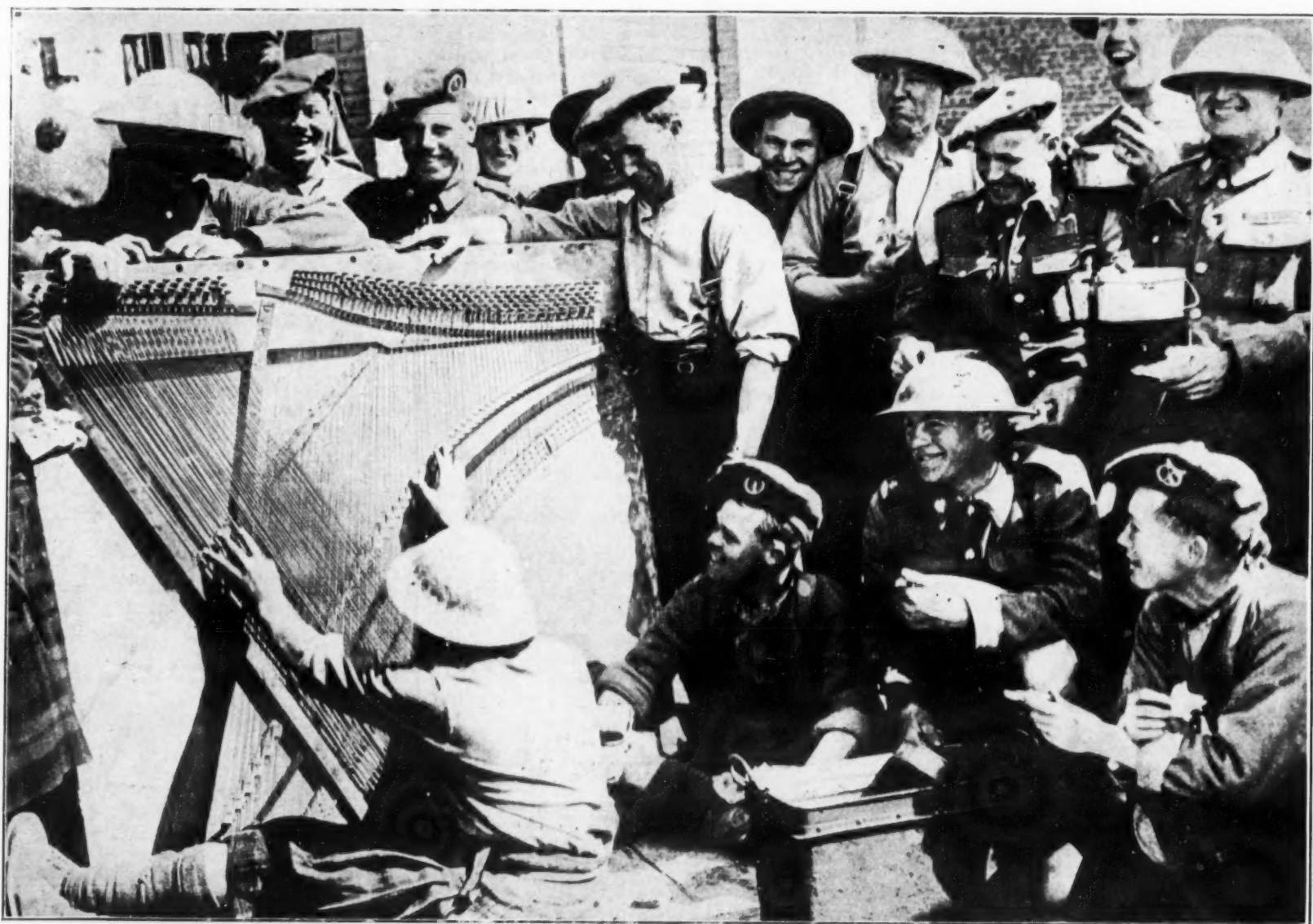
Many artists in England have been doubling up in their concert work latterly. Adela Verne, the pianist, has been giving concerts with Jean Vallier, the French basso, one of the last of the singers Oscar the Discoverer introduced to New York at the Manhattan.

DOWN in Buenos Ayres, at the Colon, Carmen Melis has had her first opportunity to sing in a German opera.

that the music should produce a sweet sense of comfort, and a restoring virtue for the moral life of humanity, passing as it is through the dramatic period of the present war. Therefore in this opera look only for the simple intention of doing good, and I am confident that the spirit of the public will be in a condition to appreciate this intention, for everywhere we see signs of a tendency back to purer things and to the humble joys of the domestic hearth.

Between the first overwhelming success that Mascagni made with "Cavalleria Rusticana," which had its première in 1890 in Rome, and the début of "Lodoletta" in the same city, stretched an interval of twenty-seven years. Of the works the composer produced in that interval in an attempt to duplicate the impression made by "Cavalleria Rusticana," one—"Iris"—stands out in lonely isolation as to relative merit, although Italian audiences, it is true, consider that "Amico Fritz" is quite on its level. Neither "Isabeau" nor the hurriedly shelved "Parisina" can be reckoned among the composer's happiest inspirations.

It seems to be conceded that "Lodoletta" is not entitled to rank with either "Iris," "Amico Fritz" or "Cavalleria Rusticana." Just how much of the suc-



Accomplished Highlander Plays Tuneful Melodies on "Inside of Piano" While His Fellows Dine

Official photograph taken on the British Western front in France. An accomplished Highlander is playing tuneful melodies on the insides of an old piano, and, strange to say, he is getting results for his fellow soldiers, who are dancing, seem to enjoy it. The soldiers, and particularly Scottish troops, must have their music. This group is typical of the happy spirit of the men.

cagni methods in treating it. Instead of following operatic tradition and accentuating individual passion, he has sought to throw collective emotion into relief. His chief endeavor has been focused upon treating passion as felt by the populace. Accordingly, *Ibetta* and *Driada* have been treated as incidental figures, and as they lie dying among the ruins of the church are a symbol of human individual passion in contrast with collective passion.

SINCE Eugène Ysaye left England for this country his brother Theo has joined forces with the Russian violinist Leo Strockoff in a series of concerts in the English provinces. If the illustrious Eugène had not been an artist of such overpowering stature Theo might have attained wider recognition as a pianist than he ever has.

As it is, he has brought his art as an accompanist to a high level through his long association with his violinist brother. His main business in life is, of course, conducting, but since he was driven out of Belgium he has had no opportunity to pursue it. In ante-bellum days he conducted an orchestra in Brussels in an elaborate series of concerts

Richard Strauss's "Rose Cavalier" has been one of the conspicuous features of the early weeks of the Colon's season and the former Manhattan Opera House soprano has been entrusted with the rôle of the *Marschallin*, sung at the Metropolitan by Frieda Hempel.

Conchetta Supervia, who was brought to this country by Cleofonte Campanini for one season with the Chicago Opera Company, recently added new laurels to her crown with her impersonation of the seductive *Dalila* in Saint-Saëns's Old Testament opera at the Politeama in Turin.

DISCUSSING the spirit that animated him in writing his new opera "Lodoletta," Pietro Mascagni thus expressed himself in a recent interview quoted by the *London Musical Times*:

"The mission of the musical theater is more emotional than intellectual, but of a regulated emotion, without the turbid element of tempest or of technical paroxysm; I may add, without the eccentric research of new musical methods, and without those efforts to produce the stupefying which often end in producing only the grotesque.

"In writing 'Lodoletta' I have desired

cess of its première at the Costanzi in Rome this spring was due to the singing and acting of the capable Rosina Storchio in the name part can be determined only by the fate the novelty meets with in other cities, where it may not be so fortunately cast.

TULLIO SERAFIN, one of the outstanding opera conductors of Italy, is now serving in the army. Incidentally he has been nursing a fractured shoulder latterly, the net result of a collision between an automobile in which he was riding, on his military duties, and another vehicle. Serafin was said at the time he passed through New York on his way home from Cuba, two or three years ago, to be under consideration as a possible successor to Arturo Toscanini at the Metropolitan. He was the conductor-in-chief of the recent season at the Royal Opera in Madrid.

The erstwhile "man Friday" of Cleofonte Campanini during the "grand" seasons at Covent Garden for many years in succession, Ettore Panizza by name, has been conducting a special series of performances of Puccini's new opera "La

[Continued on page 18]

LEOPOLD GODOWSKY WORLD FAMED PIANIST
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ECHOES OF MUSIC ABROAD

[Continued from page 17]

Rodine," at Bologna. Panizza has filled Serfin's old place at La Scala this last year.

THE Dalcroze system of Eurhythmics is flourishing more in England probably than in any other country just now. The school in London seems to be particularly successful. Its students are becoming well advanced as exponents of the principles embodied in the method planned by the Swiss pedagog and recently gave a convincing demonstration of them in a program that included a Prelude and Fugue by Bach, a Prelude by Scriabine and a Prelude and Fugue by Mendelssohn.

So Mr. Jaques-Dalcroze, whose pet plant at Hellerau, near Dresden, was torn up by the roots when he attached his signature to the Louvain protest, may find some consolation in viewing from his headquarters in Switzerland the spread of his doctrine in its application to the developing of the sense of rhythm—a pretty negligible quantity in a vast number of music students.

DURING the venerable Carl Rosa Opera Company's recent season in Lon-

don, at the Garrick Theater, the bâton duties were divided between Henriquez de la Fuente and Arthur Fagge. Mr. de la Fuente is the Belgian conductor that Oscar Hammerstein brought over to New York to succeed Cleofonte Campanini at the Manhattan Opera House for the last season of its grand opera estate. Arthur Fagge has been the conductor of the London Choral Society for many years.

The generous support the London public accorded the Carl Rosa Company's performances after stamping two Beecham seasons within the year a success, seems to prove that opera has never been so popular in the English capital as it is now.

THREE opera librettos are looking for a composer to take the responsibility for their existence off their shoulders. One, entitled "Camina," has a Druidic subject; the second is French in subject and is called "The Two Musketeers," while the third, with a Russian theme, bears the title "Olga." For interested composers the *Gazzetta dei Teatri* in Milan has full particulars of these opera "books."

J. L. H.

NOVEL MUSICAL FARE AT HOTEL MAJESTIC ROOF

Under Daniel Mayer's Direction the "Hurricane Deck" Presents Offerings of Unusual Charm

A truly artistic entertainment is being provided for the visitors to the roof of the Hotel Majestic this summer, through the direction of "Hurricane Deck" by Daniel Mayer, the well-known manager, formerly of London and now of New York. Mr. Mayer has arranged a program somewhat different from the type of thing one is accustomed to see on New York roof-gardens with results that are very enjoyable.

Dancing for the guests is, of course, a part of the roof's activity, but it is arranged so that it comes in between the other offerings and thus takes on a special charm. James A. Watts, from the London Coliseum, gives a burlesque of Meiba singing the "Jewel Song" from Gounod's "Faust" that is side-splitting, and also sings a ballad very pleasingly, clad in *Pierrot* costume. Later in the evening with Rex Story, Mr. Watts is seen in a burlesque of Pavlowa and Nijinsky, which is also cleverly done. Francesa Marni, soprano, sang last week Santuzza's aria "Voi lo sapete" from "Cavalleria" in an effective manner, and two skilled Russian dancers, formerly associated with the Pavlowa Ballet, Rita Zalmani and Eustaby Potapovitch, are seen in *divertissements*.

Of real artistic worth—perhaps a bit subtle for a New York roof-garden—is the short pantomime "The Magic Kiss," which is finely done by Georges Renavent and Gabrielle Perrier. The art of French pantomime is still little understood by Americans, sad to relate, and the work of these two artists is not fully appreciated. Yet it is pleasant to note that Mr. Mayer has included them in his delightful entertainment, for they are one

of the artistic joys of a visit to "Hurricane Deck." Mr. Mayer is proving himself a valuable director of summer entertainment, as well as manager in the winter season for the more solid musical fare.

A. W. K.

MME. SUNDELIUS IN BUFFALO

Singer Delights Large Audience—
Edwin Swain Assisting Artist

BUFFALO, N. Y., July 6.—The music season of 1916-17 closed brilliantly the evening of June 28 with a concert given in the ballroom of the Hotel Statler by Marie Sundelius, soprano of the Metropolitan Opera Company, assisted by Edwin Swain, baritone. Mme. Sundelius's art is admirable, while the purity and beauty of her voice make of her singing a constant delight. Mr. Swain made a distinctly favorable impression in his various program numbers, and both singers were obliged to add encore numbers in response to the hearty applause showered upon them by the large audience present. Mrs. Dudley T. Fits made an admirable accompanist.

Two concerts were given by the Hanclick-Parks-Ehrlich artists in the Statler ballroom recently, that were worthy of much larger audiences.

Some excellent student recitals have been given the past month by such well-known teachers as Mary M. Howard, Mrs. John Eckel, Angelo M. Read, Leon Trick, Mr. and Mrs. Frank Davidson and the Buffalo School of Music.

The Community Chorus, under the leadership of Harry Barnhart, has started its midsummer rehearsals.

F. H. H.

Scholarships Awarded by Conservatory in Tacoma

TACOMA, WASH., July 5.—The d'Alessio Conservatory of Music presented eighty-four advanced grade pupils in a notable recital last week at

the Swedish Tabernacle. Five free scholarships and awards of medals were announced by the judges, selected from Tacoma's prominent musicians: John J. Blackmore, Robert Weisbach, Dr. Robert L. Schofield and Olof Bull. A silver medal recently given by Mrs. H. B. Opie of the Ladies' Musical Club to the conservatory to be awarded the pupil making best progress in the piano department, was presented to Helen Ware. The scholarships were won by Johanna Smith, vocal department; Grace Stevenson, piano department; Doris Russell, piano; Mrs. Grace Pike, violin; Hilda Norder, guitar. The program included work in practically all departments of music and was highly creditable to all concerned. A collection for the Red Cross was taken at the close of the program.

A. W. R.

Margaret Graham, Martin Richardson and Kenneth Hallett at Mohonk Lake

At the concert given at the Lake Mohonk Mountain House, Mohonk Lake, N. Y., on Saturday evening, June 16, Martin Richardson, tenor, won warm favor in an aria from Verdi's "I Lombardi" and three songs by Campbell-Tipton, which he sang very artistically. Margaret Graham, soprano, sang a Spross-Grieg-MacDowell group of songs excellently and also Saint-Saëns's "The Bell." Kenneth Hallett offered compositions by Ponchielli, Bach and Beethoven on the Choralcello.

SCRANTON SINGERS DISBAND

Members of United Choral Society Receive Share of Prize Moneys

SCRANTON, PA., July 7.—On July 5, the fourth anniversary of the winning of the \$5,000 choral prize at Pittsburgh by the Scranton United Choral Society, the second and final distribution of all moneys belonging to the society was made, and the affairs of the organization terminated, each member receiving a substantial check as a part of the receipts of the chorus work covering a period of several years. The officers and executive committee, of which John T. Watkins was the choral director; R. A. Phillips, president; John Reynolds, manager; Edgar A. Jones, treasurer, and W. R. Hughes, secretary, issued a farewell greeting, in which they duly recognized the time and effort given so willingly by the singers, and extended the thanks of the society, with the assurance that the credit for the success of the undertaking was due to them solely.

Out of this great body of singers sprang the Scranton Oratorio Society, which presented the Berlioz "Requiem" recently at the Hippodrome in New York. The chorus also has to its credit prize-winnings at Chicago, St. Louis, Brooklyn and at many other competitive gatherings.

W. R. H.

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Tacoma, Wash., July 2.

GRAVEN indelibly upon the musical records of Tacoma, the testimonial concert recently given at the Tacoma Theater in appreciation of the Puget Sound community's distinguished pioneer teacher, artist and veteran violinist, Prof. Olof Bull, may be said to mark an epoch in the musical life of the city and of the Northwest. Leaders of musical societies, clubs, choruses, fraternal organizations, churches, the city's officials—the Councilmen and Mayor—visitors



Olof Bull, Veteran Tacoma Violinist and Teacher

and representatives from other music centers, far and near, were assembled *en masse* to do honor to one of their own. Scanning the throng of music-lovers, noting the floral tributes piled high upon the stage, one sensed as never before the rise, progress and expansion of the community's musical interests and development step by step through the years to its present status. A comprehension of the path blazed by one brave pioneer through early struggles and discouragements, met by unconquerable determination to place musical guideposts along a long, weary way.

Decatur, Ill., Honors Prof. Bull

Twenty-seven years had elapsed since Olof Bull came first to Tacoma from Decatur, Ill., to accept the directorship of the theater where now he was honor guest. And the Illinois city, cognizant across the years of the past benefit to her own college (of which he was in its incipency an able director) had sent her tribute, purchasing and presenting the box occupied by the violinist and which bore the insignia, "Decatur." Here, incapacitated by his recent automobile accident from taking part in the program, Mr. Bull presided over the brilliant event like a benign genius, looking down upon the multitude of his friends. And many an "old-timer" there probably recalled the story of Olof Bull; how he came as a boy, violin case in hand, from his native Scandinavia, a hope within him of finding recognition in the broad, free land to which he had come.

Early American Career

There were his travels from city to city; years of growing achievement; a memorable evening on a Decatur stage when the young violinist played as never before because he beheld smiling encouragement to him from the audience the face of his great contemporary, the master, Ole Bull. And it was on a night in Wisconsin, before a vast audience in the Senate chamber of the Capitol, that he received again public approbation from the famous virtuoso. In Chicago

his impress was left in the early grand opera days, and again in Decatur for many years as organizer and director. Then the call of Tacoma and the Far West. The place, in its infancy, was rising swiftly from the very heart of the primeval forests.

Olof Bull, then in his mature manhood (this was in 1890), brought to the young Northwest all the needed enthusiasm, zeal and energy for his great task, supplemented by his years of experience, past successes and high personal ideals. He entered at once upon his duties as director of the orchestra at the dedication of the Tacoma Theater. On the première night an opera of the old school was presented. Newspaper clippings from Tacoma's early news dispensers tell the story of the opera season's success. Soon came the founding of the Ladies' Musical Club, Orchestra and Chorus, with its extensive charter membership; the first schedule showing studies on German opera, illustrated with solos, quartets and classical orchestral numbers. It was the first musical organization of its character in the State and at once Olof Bull's influence began to be widely felt.

Tacoma's Musical Growth

An oratorio society was formed. Several hundred voices strong, they gave the following year the "Messiah" and "Elijah," engaging Mme. Nordica as soloist. A special tabernacle was erected for the concerts given then and later. Among musicians appearing who have achieved prominence were Mrs. Makinson, since one of the highest paid church singers of the East and a leading figure in the musical life of Pittsburgh; E. D. Crandall and Robert Newell, who afterward toured with Dolores Trebelli; Signor Foli, the tenor, and, among teachers and players, Mrs. McDaniels, H. H. Joy, Mrs. Bengle, Mrs. Van Ogle and many others, the success of whose later careers was in part, if not wholly, resultant from the influence of Tacoma's musical life. For the city's reputation for culture and musical appreciation had become established. The St. Cecilia Club was organized; soon the Orpheus Club and the Thule Male Chorus. Through the years each has fulfilled splendidly that early promise, showing, as have the schools and colleges, the ever widening foundational influence. In 1911 a symphonic organization was formed under Professor Bull's directorship, presenting at its memorable première Mozart's G Minor Symphony. The soloist of the evening was Mme. Agnes Staberg-Hall.

An Impressive Concert

The impress of Olof Bull's theories and high working principles, which have inspired and brought success to a multitude of pupils and musicians, not only of the Pacific Northwest, but throughout the country, was felt strongly at this concert arranged in his honor. From beginning to end the program was superbly given. Prominent soloists of the Northwest appearing seemed inspired by his presence and the occasion. From Victoria, B. C., had come Mme. MacDonald Fahey, dramatic soprano; from Seattle, Claude Madden, noted violinist, the splendid trio of artists being completed by Fritz Kloepper, prominent baritone of Tacoma. Numbers were given by a massed Tacoma chorus and, singly, by the various Tacoma choral and musical clubs, each under its own director. Seattle assisting artists, W. R. Hedley, Mrs. Ross and George Kirchner, gave the lovely Mendelssohn Trio for Violin, 'Cello and Piano. Among Tacomans appearing were Per Olsson, Agnes Lyon, Stella Riehl, Mrs. Roy Pinkerton, Margaret McAvoy, Mrs. T. V. Tylor and Leona McQueen. Directors for the clubs

Ohio Wesleyan School of Music, Delaware, Ohio



Charles M. Jacobus

After
Twenty
Years

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Very truly, *Chas. M. Jacobus*

A. B. Chase Pianos are chosen by the leading schools today for the same reasons

The A. B. Chase Company, Norwalk, Ohio

were Frederick W. Wallis, Keith J. Middleton, Festyn Davies. Concerted numbers were given by an orchestra of forty pieces, conducted by T. Reeve-Jones.

Tribute to Honor Guest

At the concert's close an affecting incident occurred when Keith J. Middleton, conductor of Seattle and Tacoma, a close friend of Olof Bull for twenty years, paid a fervent tribute to the influence, methods and faithful endeavor of the veteran violinist, as the greatest factor in the shaping of Tacoma's cultural and musical life. The entire audience acknowledged the tribute by rising spontaneously with tremendous applause and saluting their benefactor, who, deeply affected, rose in his box to return their greeting. Among the Tacoma promoters of the testimonial festival were Mayor A. V. Fawcett, the Rev. Hylebos, Per Olsson, Mrs. Chandler Sloan, Mrs. B. B. Broomell, Mrs. W. R. Shoemaker, Mrs. Per Olsson, Charles Bedford and George H. Rounds.

A. W. R.

DELAWARE SAENGERBUND GIVES RED CROSS BENEFIT

Society Sets Patriotic Example by Insisting That Members Become American Citizens

WILMINGTON, DEL., June 30.—The loyalty and patriotism of Wilmington Germans was illustrated here this week when the Delaware Saengerbund gave a concert for the benefit of the Red Cross. It was a significant incident when the chorus of sixty men of Teutonic birth or origin sang "The Star-Spangled Banner," the audience instantly rising and joining in the nation's anthem.

The cosmopolitan atmosphere of the program, taken as a whole, was likewise to be noted. The Lore-Bradfield-Hill Trio—comprising Emma Lore, harpist; Edna Turner Bradfield, violinist, and Margaret Hamilton Hill, pianist—gave the Melodrame, by Guiraud; "Cavatina," by

Raff; "Jota Navarre," by Sarasate, and "From a Wigwam" and the "Warriors," by Cecil Burleigh.

Mrs. Eleanor Gerton Kenery, contralto of the Grace Methodist Episcopal Church, sang "Abide with Me," by Liddle. Mrs. Leonard E. Wales, soprano of the Central Presbyterian, gave "Save Me, O God," by Randegger, and with Herman Gossen, baritone, the duet, "Crucifix," by Fauré. Mr. Gossen also sang "Know Thee That the Lord Is God," by Will M. S. Brown, the composer, of this city.

The Saengerbund offered "Waldenmorgen," by L. Koellner; "Johannisnacht," by A. E. Birkendale; "Old Kentucky Home" and "America."

Albert's orchestra provided incidental music and Miss Hill accompanied all soloists at the piano.

It is worthy of note that the Delaware Saengerbund insists that its members take out naturalization papers immediately upon making application for membership and further insists that its members obtain their final papers as citizens within the time required by law. As a result, out of the sixty members of the chorus which sang here, fifty-eight were native born or naturalized citizens and only two were "aliens," although the latter, under the governing rules, had applied for citizenship.

Suggestion has been heard as a result of the concert that the Saengerbund Society should change its name to "Delaware Singing Society," and that all other Saengerbunds throughout the country also adopt Anglicized titles.

T. C. M.

Albert Spalding and May Peterson in Red Cross Benefit

Albert Spalding, American violinist, and May Peterson of the Metropolitan Opera Company donated their services to another Red Cross benefit on Tuesday evening, July 3, at the home of Mrs. William Barber, Rumson, N. J. The receipts of more than \$1,000 will be used to equip and send to France another Red Cross ambulance.

HUNTER WELSH PIANIST

WOLFSOHN MUSICAL BUREAU, NEW YORK

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New York, July 14, 1917

THE PROBLEMS OF ARMY SINGING

Those much-harassed gentlemen on whose shoulders rests the responsibility of transforming half a million civilians into American soldiers have an important phase of the undertaking called to their attention in a letter of Arthur Farwell to Major-General L. Franklin Bell, which is reproduced elsewhere in this issue of MUSICAL AMERICA.

Mr. Farwell found in his recent experience in the officers' training camp at Plattsburg that the men like to sing, that the greater number of them have good voices—but they do not sing. They content themselves with whistling the refrain of songs, because they do not know the words. This is the reason why the men now in training whistle on march much more frequently than they sing, they are not familiar with the words of songs whose swing and rhythm make them suitable for company-singing.

Many army officers are inclined to minimize the importance of music in camp—particularly at this time when untrained men are being rushed through a bewildering mass of new work that they may take up new and grave responsibilities. They are inclined to grudge the time which the singing leader takes from other duties. But men like General Bell know differently. It is for these officers high up to see that the schedule in camps where the new draft army is trained is so arranged that it will provide time for company singing, and that the music in the camps is standardized so that companies reforming on the field of battle will have the same songs on their lips when "the order stirs the line" and the men go out to the grim work which is theirs to do.

Back of all the rules and routine of the highly specialized business of modern warfare remains still the individual. In its last analysis the army is not its equipment nor its guns nor its shrapnel—it is men. It is for this reason that the emotional and spiritual quality must be considered. The emotional appeal of song has carried, and will continue to carry, millions of men to great deeds of courage and self-sacrifice. The ranks of the fighting Irish go out with "Garryowen" on their lips; "Garryowen" is the rallying cry of the field when the Irish reassemble their shattered companies; no one may estimate what brave deeds have been done because "Garryowen" put new courage and determination in the heart of the singer.

It is for this reason that we must have song in the training camps, time for the men to sing and picked men to lead them. Many of the army heads are concerned only in putting arms into the hands of the new American soldier and the knowledge of how to use them into his head. But this equipment is not sufficient. If we fail to give the soldier the great spiritual asset of song we have failed to provide him with that intangible

equipment which wrings victory out of defeat and which feeds, as nothing else can do, the hidden springs of loyalty and courage and determination.

EXPLORE THE "MOVIES" FOR MUSICAL TALENT

Since the highest class of moving picture houses, such as the Rialto and the Strand in New York, have grown to supplement their filmed attractions with really pretentious musical ones, it behooves musicians and managers to make periodic visits of investigation. Not that luminaries will thus invariably be found hidden under bushels. But talent deserving attention and, perhaps, inviting transplantation to more dignified musical surroundings, may frequently be encountered—talent that, discouraged by the rush and competition of American musical life, has not even ventured to stem the seething current, preferring an artistically humble environment to the precarious fortunes of the concert hall. We do not mean that the absurdly overcrowded ranks of concert-givers—many of them mediocrities—should be augmented. But certain of these humbly placed singers and instrumentalists are richly talented and their more ambitious exploitation would therefore be just, as well as profitable.

To cite only a single instance. At the Strand Theater there appeared recently, to furnish musical diversion between the pictures, a young pianist, Daniel Wolf, and a soprano, Rosa Lind, neither, as far as we are aware, known to concert-goers here in any capacity. Yet the first-named played the scherzo of MacDowell's D Minor Concerto with a virtuosity and musical taste that must have taken by the ears any discriminating music-lover present in spite of an unfortunate orchestral accompaniment; and the soprano sang "Ocean, Thou Mighty Monster," with a voice and style that would have stirred critical enthusiasm in a concert hall. Other instances of this kind could be enumerated. But though several artists of acknowledged standing have been known to appear in the moving picture theaters (for pressing financial reasons chiefly), we do not recall when any level-headed manager has tried his hand at exploiting genuine merit that happened to flower first in the lowly estate of the cinematographic emporium.

We repeat, however, that a survey of this field is advisable. Months of watchful waiting may yield nothing. But if eventually it yields one unmistakable talent it will have paid. And one need not travel far afield to ascertain that in these establishments such talent flourishes in ampler degree than most managers and music-lovers suspect.

MUST THE ARTIST BE WASTED IN WAR?

Music must be conserved in the Great War. The artists of the United States are entitled to the recognition accorded them in Europe, and doubtless will receive it—but only when they have made themselves heard by the governing powers.

In our last issue we published a symposium which furnished evidence of the imperative need of conservation. It was pointed out that under existing conditions the Federal and New York State military draft laws make absolutely no provision for artists. A countless number of distinguished artists (this word is used in the widest sense) will be drafted into the army irrespective of their immeasurable, priceless art value. When authorities like Walter Damrosch, Cleofonte Campanini and the other distinguished artists who gave their views have a friendly word for the conservation of music the situation surely merits consideration.

If the artists are ignored as a class a futile wastage must result. The news columns of the press give daily proof of the artists' worth outside of the trenches. What other class wields such mighty power as a money-earning force, to consider the cold, material side only? Is this unique capacity of the artist to be neglected by our Government—in these days of groaning appeals for money?

Maestro Roxas says in a recent interview that he is stupefied at the prevalence of the practice of altering the original keys of songs. We don't altogether agree with Mr. Roxas.

We cheerfully admit, however, that it makes us feel melancholy to hear a swaggering *basso profundo* tweet "Je suis Titania," or a dainty coloratura soprano rip out the *Vulcan* aria, "Au bruit des lourds marteaux d'airain!"

A New York manager estimates that during one season in New York he received offers totalling \$38,000 from musicians who wanted him to manage their affairs. The manager in question, realizing that he could not render services justifying such fees, refused all such proposals. Naturally the money went to other managers more in need of the money and less discriminating in the matter of managerial ethics. At the same time isn't it possible that the musicians themselves are responsible to a certain degree for the evils that exist in the concert managing business?

PERSONALITIES



Photo by Bain News Service

Emilio de Gogorza in Central Park

The distinguished baritone, Emilio de Gogorza, who occupies a warm place in the affections of discriminating music-lovers, is shown here walking in Central Park on a recent visit to New York from his home at Bath, Me. Mr. de Gogorza was sorely missed during the season just passed, when he was obliged to cancel his annual New York recital owing to an indisposition.

Seagle—Oscar Seagle has two absorbing recreations at present which help to relieve the fatigues incidental to teaching. One is driving his new automobile and the other is raising a moustache. Other Schroon Lake residents report his success in both undertakings.

Bloch—Judging from a postcard from Paris received lately from Ernest Bloch, the distinguished Swiss composer, travel on the Atlantic lanes is indeed attended with very real dangers. Mr. Bloch, who embarked early last month, attributes his safe journey "to the skill of our gunners."

Phillips—Martha Phillips, Swedish soprano, and wife of the noted portrait painter, J. Campbell Phillips, has arranged to summer at Lake Placid, to continue work with Mme. Sembrich, with whom she is preparing her recital programs for next season. Mrs. Phillips is to make a number of appearances with the Trio de Lutèce and the Barrère Ensemble.

Riegger-Hekking—In the last concert of the Blüthner Orchestra of Berlin, under the American conductor, Wallingford Riegger, on Feb. 6 last, Anton Hekking, the famous Dutch 'cellist, gave the first performance of Mr. Riegger's latest composition, an Elegy for violoncello and orchestra. The composition achieved such a success as to necessitate its repetition.

Miller—Speaking of her early life, spent in Pittsburgh, Christine Miller, the noted contralto, recalls the family orchestra which existed in her home. This juvenile aggregation was made up of the six children, the instrumental resources being a first and second violin, two cornets, a viola and 'cello. Miss Miller herself was concertmaster. Her knowledge of the violin has proved of value in her singing, the contralto feels.

Veryl—Marian Veryl will start the season of 1917-1918 in October, opening her third concert tour under the direction of Annie Friedberg at one of the Kinsey morning musicales in Chicago. Miss Veryl plans to feature American composers this year and will sing most of her programs in England, using many songs which have been dedicated to her and some of which have appeared on her last season's programs.

Carl-Bonnet—Dr. William C. Carl and Joseph Bonnet, the great French organist, will be in the mountains until the latter part of September. Mr. Bonnet will prepare his repertoire for the coming season. The tour under the direction of Loudon Charlton will begin in the early autumn and cover the entire country. Dr. Carl is arranging for his season, and will largely increase his repertoire. At the Guilman Organ School the list of applications is the largest for a long time, and the demand for instruction under Dr. Carl is constantly increasing.

Harris—George Harris, Jr., who is at Bar Harbor for the summer, will give his annual recital there at the Building of Arts on July 28. His program will include several of the novelties introduced in his two New York recitals last season. En route to Bar Harbor Mr. Harris visited his alma mater at Amherst during commencement week, where his singing of "The Battle Hymn of the Republic" was a feature of his class dinner. Three days after his arrival in Bar Harbor Mr. Harris opened the Red Cross ball by singing "The Star-Spangled Banner."

POINT and COUNTERPOINT

Introducing the Counterpoint Minstrel Troupe

INTERLOCUTOR: Sambo, you are a singer, tell us something about the latest news in music.

SAMBO: De 'lates' in music, Mister In'locutah, is dat mos' ob de memb'rs ob mah Roaratorio Soh'sity has 'listed in de army.

INT.: So, most of the members of your oratorio society have enlisted in the army? Ah, that is real patriotism!

SAMBO: No, sah, dat's real ambishun. You see, dey wanted to learn how to attack. Yo! Yo-Ho! Har! Har!!

INT.: After the polite and gentlemanly ushers have swept out the ill and injured, Cecil, our athletic basso profundo, will render that pathetic ballad, "We Removed Him from Our Choral Club Because His Voice Wasn't Made for Singing."

Bow-Wow!

[From the Milton (Ark.) Freelance.]

Mr. Ben Pupp rendered some very classic songs most beautifully, accompanied on the harmonium by Miss Billy Collie.

Such Lang-Widge!!

There was a sweet maiden named Anna,
Who was a bird at playing the pianna;
When she started to play,
She'd be at it all day,
Gosh, how we'd just love to tanna!

Simple Aveu

Elman says in an interview that he will never, never permit women to menace his art; that he will always think of his art first, "because I know that my art is the only thing I can attract women with."

Don't know about that, Mischa; you own a mighty handsome violin.

Little Solomon Isaacs was receiving his first music lesson in the Ghetto music settlement.

"Now, this note with the two hooks is a sixteenth note, Solomon," the teacher was explaining, "and one bar contains sixteen of these notes and—"

"Teacher, teacher, make it seventeen!"

A Washington (D. C.) woman who was arrested in New York last week told

the police that "she had a permit to kill anybody."

Kind of glad they got her before the opening of the recital season.

Isadora Duncan's landlord in Paris has seized all of her personal effects, a cable dispatch says. He probably carried them off in a cigar-box.

The Civic Orchestra of New York celebrated July 4 by giving a French program.

We hope that the American musicians in Paris will not return the delicate courtesy on France's July 14 by giving an all-American program.

But Why "Special"?

[Adv. in Port Jervis (N. Y.) Gazette.]

Miss Hazel Schoonmaker, teacher of piano. Special pains given to beginners.

Not Meaning the Opera Chorus

The chorus singers are displaying their patriotism in a touching way. Many are leading their sons to the recruiting officers. Some of their grandchildren are already serving in France.

Confessions of an Interviewer

AS THE INTERVIEW WAS PRINTED:

Mr. Hoptod consented to speak only after long and persistent persuasion and when he did it was in his characteristic modest manner. "Am I also a pianist and violinist? Well," said the tenor after we had coaxed him to tell of his 197 rôles, "it is true, if you must know, but I play quite indifferently. Well, if you insist, I do play all of the great concertos and sonatas and I did compose three symphonies—but please, sir, don't mention it in your story." And he blushed like a schoolgirl as he confessed further that he was a master of French, German, Italian, Russian, Spanish, Hungarian, Arabic and Sanscrit, etc., etc.

AS THE INTERVIEW REALLY WAS:

"So you're the chap from the newspaper, eh? Sit down and take this box of cigars. Why didn't you come before? I've been trying to reach you every day for two months. I want you to write up a nice story about me, about me knowing all the biggest rôles, about me being a crackerjack pianist—I'll let you hear me some time, this is a miserable piano here. And say, tell them about me knowing all the languages, will you? I think I have a natural gift for languages, just as I have for the piano, and the violin, and for acting and dramatic interpretation. And put in something about me being a fine athlete; you ought



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to have heard how they admired my *Siegfried* in Sondershausen, and, etc., etc. Here, I have the interview already written for you, so you'll be sure to get everything straight."

A Monosyllabic Essay

INTERVIEWS

H. F. P. observes that three New York newspapers stated that Claudia Muzio gave the Arditi "Il Bacio" as an encore at the Civic Orchestra concert, when in reality it was the "Romeo and Juliet" Waltz Song. What's an encore between critics?

Do you believe in fairies? Paul Torre Wayne does. Mr. Wayne writes in the Open Forum that he disagrees with Dr.

O. P. Jacob, who, you know, said that he thought musical artists temperamentally unfitted to act as spies for enemy countries. Mr. Wayne declares that the "world's greatest crackmen, criminals, higher secret service agents, were all very artistic in their line and richly equipped with the artistic temperament."

Bless us all! we cry with Little Tim. Shades of Arsene Lupin, Lecoq and Sherlock Holmes! Besides admiring the correspondent for his belief in these great characters of fiction we like him immensely because he thinks *MUSICAL AMERICA* "the most unique journal of its kind in the world."

"Who are those two men standing together in the foyer?"

"The one with the horn spectacles and cane is a critic. The other hasn't any money either."

MUSICAL NEWS OF THIRTY-FIVE YEARS AGO TO-DAY

"Tristan" Première in London Conducted by Richter—Libretto Disliked by Critic—Rigorous Days for Hochschule Students in Berlin—Pittsburgh Has a Taste of Organ Music

MUSICAL AMERICA'S predecessor, *Music and Drama*, published by John C. Freund, contained the following news in its issue of July 15, 1882:

Mr. H. Clarence Eddy is giving organ recitals in Chicago.

It is said that the Cincinnati Orchestra, with Mr. Levy, cornet player, will tour the South next season.

C. D. Hesse's English Opera Company is playing "Bohemian Girl" and "Fra Diavolo" in St. Louis to crowded houses.

LONDON, June 26.—The chief event in the world of music has been the production of Wagner's "Tristan und Isolde." Of the many forms assumed by the old legend of this Arthurian knight, Wagner seems to have taken the least attractive.

Why Wagner should have formed such a version of the story passes my comprehension. It is equally unlike the "Meistersinger" and the "Nibelungen Ring," although resembling both in some points.

The leit motiven, especially the death motif and the love motif, are wonderful for their truth and effectiveness.

The cast was: *Tristan*, Herr Winkelmann; *Isolde*, Frau Sucher; *Brangäne*, Marianne Brandt; *Kurwenal*, Dr. Krauss; *Mark*, Herr Gura; *Melot*, Herr Wolff. The interpretation was perfect and Richter's conducting beyond all praise. The music is exceedingly difficult and rendered more so by the incessant changes of time.

PINCE NEZ.

BERLIN, June 15.—We have had some glorious chamber concerts here during the past winter, and, I am sorry to say, heard the last one for the season a few evenings since. The quartet to which

I refer is Joachim's, consisting of himself, first violin; De Ahna, second violin; Hausmann, cello, and Wirth, viola. These concerts are the most enjoyable of the series given in Berlin and never fail to attract some of the royal family, the ardent lovers of music, as well as the elite of the city.

If a pupil who has studied several years in the Hochschule here is not a thorough musician, it is no fault of the institution. For instance, a violinist is not only obliged to have piano, duo, trio, quartet and orchestral lessons, but is required to attend theory and harmony classes.

The wan and careworn faces of many of the pupils show what a fearful tax it must be upon the nervous system and but few persons outside of the profession have any conception of the mental and physical labor required to make an artist, or even a musician. Occasionally a bow or chair is broken in the lesson, but the culprit feels himself lucky if he escapes with his head not in the same condition.

—TERESA CARREÑO CAMPBELL.

PARIS, June 25.—At the Opéra Comique "Lakmé" and "La Nuit de Saint Jean" have been given. The Opéra Populaire is progressing very slowly, so slowly, indeed, that it will be impossible to form a presentable troupe before the winter season begins.

The poor Municipal Council is beset by musicians. M. Montardon, one of

our most distinguished violinists, has addressed to it a demand to obtain a site for a popular school of music at which gratuitous instruction is to be given. Ninety-seven distinguished artists have offered their assistance.

PITTSBURGH.—Commencing June 27, a series of four organ recitals was given by Mr. J. C. Batchelder of Detroit. An organ recital is a *rara avis* in Pittsburgh, where both the art of organizing and the public appreciation of the same are at an exceedingly low ebb. The thanks of the musical public are, therefore, due to Messrs. Mellor, Gittings and Edwards, who managed, and to the generous subscribers who paid for this effort to advance the art.

C. W. S.

NEW ORLEANS.—The impresario of the French Opera House, Mr. A. J. Defossez, has contracted with numerous subscribers to give a series of fifty performances during the winter of 1882-83. As first tenor Fournié has been obtained.

Bogus Pianos

For sheer impudence commend us to the German manufacturers of pianos by Beethoven, Wilhelmj, Richter, Schumann and Mendelssohn, all of which an English journal, with a laudable display of exclusive knowledge, describes as "bogus names." But what shall we say of a community where pianos by Beethoven are in demand?

NEW BOOKS ABOUT MUSIC

THERE has been as yet no evidence of realization on the part of the English-speaking musical world that the past spring witnessed the appearance of a monumental survey of the tonal art, a critical and historical compendium of encyclopedic dimensions and scope, which in plan, in execution, in magnificent opulence of content and in authoritative stamp ranks over and above everything of its kind attempted in America in the past thirty years or more. The "Art of Music" seems to have been launched with a minimum of heralding and advertisement, though it has been in preparation for over four years, and though its qualities entitle it to all the publicity possible. This, however, must inevitably come in time. When it does, serious minded musicians and progressive institutions will recognize it as a sort of luxurious necessity. For in it is concentrated the finest thought of many of the profoundest and best illumined musical minds of the age.

The "Art of Music"—accurately defined on its title page as "a comprehensive library of information for music-lovers and musicians—is published by the National Society of Music in New York. Its editor-in-chief is Daniel Gregory Mason, its managing editor César Saerchinger of the Modern Music Society of this city—a writer of rare power, extensive erudition and critical discernment. Edward Burlingame Hill of Harvard and Leland Hall, past professor of musical history at the University of Wisconsin, are associate editors. The work comprises fourteen volumes, two of them a dictionary of musicians, two more a sheaf of compositions illustrative of practically every school of composition from the Pindaric odes of the Greeks down to the latter-day writings of Arnold Schönberg. The remaining ones concern themselves with historic and critical disquisitions on music in all its phases. After a finely constructed narrative history occupying the first three volumes—each of approximately 500 pages—the treatment of individual branches of musical creation is resumed in far greater minuteness of detail. The ensuing books are respectively devoted to music in America, to the orchestra and symphonic composition, to piano and chamber music, to the voice and the solo song, to choral music, to opera, to the dance. Most of the contributors, besides the four just mentioned, are personages of established distinction. To each volume there has been contributed a preface by a recognized authority in that particular line. Most imposing and generally significant of these introductions is the superb and profound essay by Sir Hubert Parry on the esthetic and naturalistic aspects of musical art and its governing principles, which forms a sort of magnificent gateway to the work as a whole. It is in itself an epoch-making page by reason of the firm grasp it reveals of the fundamental elements of esthetic structure and the felicity with which it exposes their human basis and relation.

Other authors of prefaces are Arthur Farwell, for the American volume; David Bispham, for the voice; Edward Elgar for choral and church music; Claude Debussy, for piano and chamber music; Richard Strauss, for the orchestra; Alfred Hertz, for opera; Anna Pavlova, for the dance, and Harold Bauer, Frank Damrosch, Leland Hall, Edward Hill and others. Several of these men have contributed in greater or lesser

degree to the main body of the work. In addition to them, the most brilliant and conspicuous writers are Ernest Newman, M. D. Calvocoressi, Cecil Forsyth, Henry F. Gilbert, Frederick H. Martens, Hiram K. Moderwell, A. Walter Kramer, the late Benjamin Lambord, Edward Kilenyi, Eduardo Marzo, Ivan Narodny, Amelia von Ende.

The plan of this tremendously comprehensive work naturally has the effect, in many cases, of redundancy. Yet this is more apparent than real, for the reason that the treatment of the same theme by individuals not necessarily coinciding in artistic sympathies and viewpoint reveals signal and suggestive distinctions.

On the whole, it can be said that the "Art of Music" is not matter for the pedestrian intellect. For the greater part its criticism is deep-reaching and serious. The beauty of the work lies, in fact, in the absence of nearly every vestige of superficiality. That four years should have sufficed to produce a literary monument of this caliber must astonish everyone who appreciates the teeming affluence of fine thought that characterizes it. It seems more the product of a lifetime, barring a few insignificant blemishes attributable to haste.

In consideration of the vastness of the "Art of Music," no effort will be made to appraise it in one review. Comment on two or three volumes at a time will be made in the next four or five issues of MUSICAL AMERICA, the present account being intended merely as a bird's-eye glance at the massive work as a whole. H. F. P.

"APPLIED Harmony" is the title of a new book by Carolyn A. Alchin of Los Angeles, which she describes as "a text-book for those who desire a better understanding of music and an increase in power of expression, either in performance or creative work." It is a book written with splendid command of the subject and in an engaging manner; to be sure, harmony works are not fiction, and they do not exert the appeal that a novel does. Yet this one is interesting for musicians of more than one classification, for it treats the subject from a broad standpoint. It is decidedly not an orthodox text-book, for which we offer congratulations to the author.

Early in the work Miss Alchin takes up the idea of "tonal magnetism," which she illustrates very excellently, making a nice differentiation between "progression" and "resolution" in the following paragraphs. She says: "The feeling for key, chord-relationship and rhythm are the three essential factors in music education." And we are inclined to agree with her. Miss Alchin goes on to tell us that "if a student does not feel and hear, he should take a course in ear-training to acquire it. * * * This system is not for the tone-deaf." What would seem to be an innovation is the manner in which Miss Alchin treats selection of inversions, where she brings in the application of overtone relations, showing that "the most pleasing arrangement of the outside parts is one of the higher overtones with one of the lower; that is, if chord-3rd or chord-7th occurs in the upper part, the chord-root or chord-5th is better in the bass. Conversely, if the root or 5th occurs in the upper part, the chord-3rd or chord-7th should be employed in the bass, excepting in some of the closing cadences." This is an illuminating observation about which all too few musicians have thought.

In the chapter "Melody Writing" the author warms our heart when she makes the statement that melody and rhythm generate harmony; and further, when she tells so truly that the doing by students of harmony of mechanical figured bass work to acquire a "foundation" so often leads them nowhere, as few ever get beyond the so-called "foundation." "Music," says she, "is a matter of ear and feeling. Cultivate both." Splendid words are these that should be proclaimed from the housetops. "Bytones" is an intensely fascinating chapter, with plenty of good examples, so that the student can see the exact point made; the expression "bytones," we confess, was new to us, but we think it particularly fitting, including, as it does, "auxiliary,"

tones, "passing," "anticipation," "apogiaturation" and "suspensions."

In a brief review it is impossible to enter into a detailed account of the many virtues which Miss Alchin's "Applied Harmony" possesses. There is a fine logic displayed in the handling of materials, a clear and intelligent presentation of rules and a fresh and unpedantic, though scholarly, attitude toward the subject, a subject often maligned not because it deserves to be, but because so many "dry-as-dust" musicians have been its teachers to the younger generation of musically gifted. We would record here the chapters in their sequence. They are: "Intervals-Scales," "Chord Construction," "Chord Relation," "Melody Writing," "Subtonic Harmony," "Bytones," "The Subdominant Harmony," "The Supertonic Harmony," "The Submediant Harmony," "The Mediant Harmony," "Chromatic Chords," "Modulation Continued," "The Small Scale-Seventh," "The Augmented Second of the Scale," "The Augmented Scale-Fifth," "The Small Second of the Scale," "The Augmented Tonic and Sixth," "The Diminished Fifth of the Scale," "Modulations by Common Tone." The book contains copious illustrative examples, gathered from the compositions of the masters as well as such moderns as Arensky, Debussy, Delius, Elgar, Faure, Georges, Montemezzi, Rachmaninoff, Sibelius, Strauss, Stravinsky, Ravel and Rebikoff.

"Applied Harmony" has a distinct place in the theoretical literature of our day. It is one of the best things an American has done in this field in some time and is certain to be welcomed by progressive musicians wherever it becomes known. A. W. K.

HARMONIC analysis as a separate study would seem something of a superfluity in the case of those who have enjoyed training in harmony with any degree of thoroughness. Yet the existence of a fairly large number of books on the subject seems to indicate that it is not generally so regarded. The latest addition to these is a short but useful volume* by George Foss Schwartz, assistant professor of music at Illinois University. The author regards this branch of music study as "much neglected" and describes his work as one "primarily intended as a text for harmony students, but also intended to prove an aid to instrumental and vocal students as well as music-lovers generally in making the acquaintance of the material used in the harmonic structure of musical composition."

The subject is simply but ingeniously illustrated by means of diagrams which give a survey of the harmonies used in certain passages from standard works, so that the student can familiarize himself easily and rapidly with the harmonic structure in its every detail. Thirty-six pages suffice for this. The book is, indeed, all that its author claims it to be.

*HARMONIC ANALYSIS. By George Foss Schwartz. Cloth, 36 pp. Boston: Richard G. Badger.

PLEDGE \$16,000 FOR ST. LOUIS SYMPHONY

Seek \$4000 More to Assure the Orchestra's Future — Noted Artists Are Engaged

ST. LOUIS, July 7.—It was announced yesterday by the Symphony Society that the committee in charge of the solicitations for the guarantee fund had secured the names of sixteen citizens who had subscribed for \$1,000 each with the strict understanding that at least \$20,000 would be raised in this manner, otherwise their contributions would not hold good. This leaves but \$4,000 to be secured to make an amount with which the artists' contracts can be confirmed and definite announcement made of the Symphony's work for next season. The deficit is considerably larger than this, but the usual smaller amount to the fund will doubtless be forthcoming after it is certain that the orchestra can continue its work. It is planned to have the entire amount of \$20,000 subscribed by July 15.

George O'Connell, tenor, of Chicago, gave a recital several evenings ago in the studio of William John Hall. Mr. O'Connell possesses a voice of unusual sweetness and his offering of songs in several different languages was enjoyed by those who attended.

Elizabeth Cueny has announced the following list of artists for her various courses next season. Alma Gluck, Fritz Kreisler, Paderewski, Amelita Galli-Curci, Frances Ingram, Cecil Fanning, Rudolph Ganz, Theodore Spiering, Rosalie Wirthlin, Yvette Guilbert and Schumann-Heink. Miss Cueny will present

her Morning Course at the Women's Club, which was inaugurated so successfully this season.

Frances E. Oldfield will succeed Walter Gerak as vocal instructor at Lindenwood College in St. Charles. Miss Oldfield has studied with Sauvage and Luckstone in New York; George Henschel, London, and with Charles Clark, Seagle and De Reszke in Paris. She was graduated from the Oberlin Conservatory.

Ernest R. Kroegeer will leave here shortly for Ithaca, N. Y., where he will again conduct a summer course at Cornell University. H. W. C.

EVELYN STARR'S SUCCESSES

Young Canadian Violinist Has Had Season of Marked Brilliance

Completing her third season in America, Evelyn Starr, the Canadian violinist, has had an active spring. During the month of May she appeared at a concert at the Academy of Music in Brooklyn for the benefit of the American Red Cross, given under the auspices of the Daughters of the British Empire; at a Red Cross concert at Manhasset, L. I., and as soloist at one of the Sunday evening "Pop" concerts of the Orchestral Society of New York at the Standard Theater, where she played the Mendelssohn Concerto with brilliant results. During the Actors' Fund Fair in May she worked in the British Booth and sold many things for the fund. Her success at a Red Cross concert at the Brooklyn Academy of Music on June 30 was also marked.

Miss Starr has to her credit this season three New York recitals and two in Boston and has gained a place for herself as a serious young artist. She is under the management of Hugo Boucek of New York for the coming season.

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DULUTH SEES PAGEANT OF CITY'S EARLY HISTORY

Story of *Sieur Du Lhut* Written, Produced and Played by Local People—Mrs. Stocker Scores Triumph as Librettist and Composer of Music—Romantic History of Minnesota Given Indian Themes for Its Musical Background

DULUTH, MINN., July 1.—Duluth has been privileged, for a little time, to relive the brave days of Daniel de Gresollon, *Sieur Du Lhut*—days of courier du bois, of French gallants and Indian braves—and has caught from the vision some of the spirit of high romance with which the early history of Minnesota is so richly overlaid.

It was through the work of Mrs. Stella Prince Stocker that Duluth was permitted to see in pageant form the days of its early history, retold in a manner that deserves to live as a permanent feature of the city's life. For Mrs. Stocker's pageant-play, "*Sieur Du Lhut*," is much more than a delineation of the life and adventures of the French gentleman whose name Duluth bears—in it is compressed the romance which, seen and appreciated, bids fair to waken the city to a knowledge of its priceless historical heritage.

The pageant-play, given at the Orpheum Theater on June 22, was staged by the Association of Collegiate Alumnae, under the leadership of John Seaman Garms and the business management of the Duluth Carnival Association. The proceeds went to swell the coffers of the Duluth Red Cross.

It is often a devious way by which one traces the workings that have led to a given result. In the case of the "*Sieur Du Lhut*" pageant it was Mrs. Stocker's love of Indian music that led to the finished production which drew crowds to its première. For years she has been studying Indian melodies and themes, tracing them to their sources, living in the summer months on the Indian reservation at Nett Lake to study more closely the characteristics of Indian musical expression. The Chippewas have given her the tribal name of "Omesquawigigou," which means the "Red Sky Woman." From her study of the Indian customs and melodies grew the desire to put into permanent form something of the early history of the locality, and her choice naturally fell upon the romantic figure whose name Duluth bears. Historical records were ransacked and the play followed them as nearly as possible, with the imaginary romance of the love of the Indian maiden for the explorer interwoven with scenes from Duluth's early history.

Fine Work of Principals

It was a laudable undertaking, and the audience that witnessed the initial per-



Principals in the Pageant Play, "*Sieur du Lhut*," Given Recently at Duluth. At the Left Is Shown Mrs. George Reifsteck, Who Portrayed the Character of "Anishagua"; Upper Center, Mrs. Stella Prince Stocker, Who Wrote the Pageant and Composed Its Music; Lower Center, Louis Dworshak, Who Appeared in the Title Role; at the Right Is James Wharton, Who Represented the "Chief Ouasicoude"

formance was quick to realize the beauty of the finished work and to express in positive manner its gratitude to the composer.

Louis Dworshak scored a distinct triumph in his portrayal of the character of *Sieur Du Lhut*, interpreting the rôle with sincerity and dramatic ability of a high order. Mrs. George Reifsteck was admirable as *Anishagua*, the Indian maiden who gave up her own life to rescue *Sieur Du Lhut*, and the part of Ouasicoude, the great Sioux Chief, was well played by James Wharton. Esther Coffin as *Isabelle de Mirval*, Mrs. A. Miller McDougall as *Madam Barre* were others who showed fine powers of histrionic ability.

The action of "*Sieur Du Lhut*" begins on a June day in 1679 in a forest glade, the site of the present city of Duluth, temporary camp of Ouasicoude. *Sieur Du Lhut* arrives, accompanied by his French gentlemen adventurers, voyageurs and Indian attendants. He smokes the peace pipe with the Sioux Chief, and meets *Anishagua*, who warns

him against Indian conspirators. The second act shows a forest scene, near the Indian village of Kathio on Mille Lacs. *Sieur Du Lhut* is on his way to find the great "salt water sea," Salt Lake, but hears that white captives are detained in an Indian camp nearby. Follows the rescue of *Father Louis Hennepin*. In the third scene a country house on the banks of the St. Lawrence River, near Montreal, is shown. There is a ball in progress. *Sieur Du Lhut* meets again with *Isabelle de Mirval*, with whom he had quarrelled before leaving for the Indian country. Two English gentlemen try to deflect *Sieur Du Lhut*'s loyalty and make him throw his Indian influence toward the cause of England. The next act shows an Indian trial scene at the ancient fort of Michilimackinac. *Anishagua* for the second time rescues *Du Lhut* and brings about his reconciliation with *Isabelle de Mirval*. A thrilling epilogue was spoken by Mrs. George Morgan, in which was told the manner in which Duluth's debt to France is being paid in 1917, by sending the *Sieur Du Lhut* battalion to battle on the side of the fleur-de-lis.

Many Take Part in Pageant

The work of preparing the pageant and presenting it requisitioned the services of scores of Duluthians, whose effort was rewarded in the finished production given. Mrs. Arthur Barnes was in charge of much of the detail of the production; Mary Syer Bradshaw interpreted the music for its initial hearing and the costuming of the choruses was done by Clara Shaver. In addition to the principals mentioned, the cast included:

George W. Banning, Edward Scriven, Harold Kelly, Louis E. Wade, Ralph H. Pinneo,

Jay Schrader, Harvey Hoshour, Donald Westbrook, Ernest Louckes, Clarence Dunning, Harold Jurgek, Lorimer Linder, Arthur Barnes, Earl Thompson, Oscar Amtsbuechler, M. A. Thompson, F. H. Fuller, L. H. Junker, Mrs. T. L. Chapman, Grace Walsh, Edna Morterud, Bert Alquist, Robert Barnes, Tom Beatty, Arthur Benson, Leon Cooley, Homer Dunning, John Harding, Norman Johnston, Hubert Ralsky, J. A. Stephenson, Jr., C. S. Shafer, Percy Casson, R. M. Way, Mrs. Walter S. Adams, Lillian Bergman, Marion Brown, Helen Cant, Dorothy Cullin, Winnifred Hicks, Florence Hyland, Mabel McLean, Peri Reynolds Richardson, Sarah Ter Horst, Marion Todd, Arthur Abbott, Nathan Cohn, Oswald Halverson, Dudley Holland, Ernest Kijellin, John McCoy, Carl Melander, Herbert Miller and John Randall.

Throughout the whole play ran a thread of Indian melodies, weird strains sung in unison or in octave with a tom-tom accompaniment by braves and squaws. The singing of Indian melodies, which Mrs. Stocker has been collecting for years, was another feature of the production, which is one of the most important of recent additions to the praiseworthy work of preserving the traditions and customs of a people that have played such an important part in Minnesota's historical life.

Winner of Columbia Scholarship is Pupil of Professor Rubner

Meyer L. Silver, who, as announced in a recent issue of *MUSICAL AMERICA*, was awarded a \$1,500 traveling scholarship for the study of music, by Columbia University, is a pupil of Cornelius Rubner in the department of music at Columbia. He has studied exclusively with Professor Rubner during the last few years. The scholarship awarded Mr. Silver, who is a composer, was one donated by the late Joseph Pulitzer.

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Mass-Singing Among Soldiers Impossible Under Present Conditions, Says Mr. Farwell

Head of Community Chorus Movement Tells Major-General Bell That Men in Training Camps Know the Tunes But Not the Words of Our Most Popular Songs—Spirit of Song Everywhere But It Is All Sporadic and Disconnected—What Should Be Done to Improve the Situation

SETTING forth in detail the problems facing those who are trying to introduce mass-singing into the American army, Arthur Farwell, president of the National Association for Community music, on July 2 addressed the following letter to Major-General J. Franklin Bell, commanding the Eastern Division of the United States Army:

Dear Sir:

I made a visit to the Reserve Officers' Training Camp at Plattsburg on June 11-21, inclusive, of the present year, and tried a few experiments in mass-singing among the men, at the recently built amphitheater. The results were of the sort always to be expected when such an attempt is made without a course of preparatory activity and without procuring very particular conditions.

Because of your expressed interest in the subject, in your widely quoted Plattsburg speech urging the companies to have their marching songs, I write to put before you the reasons why company or mass-singing in the Army is impossible and impracticable at the present time, to show how deeply the problem is rooted in the universally prevalent American condition as regards community singing, and to make it plain that without a special course of activity now wanting in all but a very few of the camps, the result for which you have asked is without hope of realization. This matter is a subject for a national awakening and one which, rightly directed, will put a new and still higher inspiration into the already inspired American Army, and in the last hour of need will serve it when there is nothing else at hand to serve.

As to the condition of singing at Plattsburg, the spirit of song is everywhere throughout the camp. The men can sing magnificently; they want to

sing, and do. But all is disconnected and sporadic. Snatches of hearty song are heard at every turn, but only a few men in a company will put through even a single whole stanza. In the mass the response to a given song, while enthusiastic, will come only from isolated groups. No one song is known to more than a few. The idea, the vision of truly singing together, the power and joy of it have never come to these splendid and songfully inclined men. They can sing indeed, but they cannot sing *together*. One feels the presence of an immense, an awesome and half revealed power of song, going to waste for lack of concentration and ordering. A community song leader in Plattsburg feels as a general would feel who had unlimited quantities of men and ammunition, but no means of co-ordinating or directing them.

This condition is no fault of the men in the camps; neither can it be remedied by the men in the camps without instituting (as experience shows it is simple and practical to do) certain new customs and being aided in producing the particular and definite conditions under which alone mass-singing can become successful. The condition described arises from a fundamental deficiency of American life, a deficiency now both revealed and challenged by this great need of the Army. Americans have never sung in the mass nor learned how to do so and what the requisite conditions are. Unlike Europeans, they have had few folksongs, near to the hearts of all, to prompt them to such a custom. They do not know the words even of the folksongs they have, such as "Dixie" and "My Old Kentucky Home." They hire bands and orchestras to play these tunes for them, they whistle and applaud, but they do not sing. This is why so many of the Plattsburg men whistle on the march instead of singing. Not twenty-five men in a thousand can repeat two stanzas of the "Star-Spangled Banner." Our popular songs are used chiefly for dancing, not for singing. They are sung on the stage and by small groups about a piano, but they have never been made the basis of mass-singing. In short, we have in America no large group or mass-singing, as a national custom, or had not until the issue as a whole was met recently by the rapidly growing "community chorus" movement. How then shall the Army find itself suddenly and spontaneously capable of doing that which elsewhere has been made possible only through the genius of inspired leaders, whose vision has penetrated the cause of the disease, and who through supreme effort have worked out the beginning of the cure?

To sing successfully in anything above the small group about a piano, certain precise conditions are demanded, at least until the custom is established and the songs known. Among these conditions, as they apply to the Army, are—a good song leader, the having of the printed

words in hand by every man, wholly satisfactory lighting, a band absolutely and necessarily under the direction of the song leader (i. e., during song work), music for the band in the proper key for men's voices, the right music and little regular periodic exercise in singing under these conditions. It is a very widespread fallacy that all a crowd of people have to do to sing is to get up and sing. Every experienced song leader knows that it cannot be done. Company singing is a different matter from mass-singing, but that is a problem that could easily be worked out, especially if mass-singing were made an established custom. But before the above described conditions can have any value whatsoever, or even become possible, it is necessary to have the full sympathy of the military authorities in this up-hill pioneer work, and their aid in all movements, such as the work of the War Department Commission on Training Camp Activities, looking to this end. There is no doubt in my mind that they will give them enthusiastic co-operation when they once clearly understand the nature of the situation.

Are we going to meet German efficiency in arms with American efficiency, and German efficiency and inspiration in song with American incapacity and half-heartedness? We have enough good songs, and more are coming fast. We have the voices, but no sense of get-together in singing. Will this war wring from us at last the high appreciation and initiative needed to bring us together in song, for the first time in the history of the country, and so give the nation a voice and the Army a divine and irresistible sword of the spirit?

Very truly yours,

ARTHUR FARWELL,
President, National Association
for Community Music.

CONCERT AIDS RED CROSS

Large Audience Hears Worthy Benefit Program in Huntington, Ind.

HUNTINGTON, IND., June 27.—A goodly sum was added to the Red Cross Fund last evening when Huntington musicians, under Rex Arlington's baton, gave an exceedingly pleasing concert in Central Christian Church. The orchestra's personnel was of good quality and responded promptly to Mr. Arlington's directions.

Suppé's "Poet and Peasant" Overture opened the program; upon its conclusion Lillian Bowers, violinist, played the "Meditation" from "Thais." Helen Thomas, soprano, followed with "Caro Nome." Mrs. Melba Glanton Arlington contributed two readings; Lillian Good, violinist, the "Faust" Fantasia of Alard; Marie Emery, contralto, numbers by Saint-Saëns and Arditi, and the orchestra was heard in Luigini's "Ballet Egyptian." The program was ended with the "Star-Spangled Banner," sung by Miss Emery and the audience. The latter numbered almost 1000 and was appreciative throughout.

Musical Organizations of San José End Season with Concerts

SAN JOSÉ, CAL., June 25.—The Nicola de Lorenzo String Quartet concluded an unusually busy season with a concert before the students of the San José High School last week. A private musicale of much charm was given recently by Daisie L. Brinker, pianist, and Chester Herold, tenor. Irene Maddocks, soprano, who

completed her course at the Pacific Conservatory last month, gave a successful recital at Oxnard, Cal. Her work won lavish praise. San José musicians gave a concert in Morgan Hill for the benefit of the Red Cross. Those participating were Alexander Skavenaa, violinist; Mathilda Skavenaa, pianist; E. W. Maynard, flautist; Howard A. Tennyson, cellist, and Leola Drew, accompanist. Solo and ensemble numbers comprised the program. M. M. F.

ARTISTS FOR NORFOLK

Schumann-Heink and Evan Williams to Sing at Midsummer Concert

Of all summer musical events in America none is richer in its picturesque setting and fineness of spirit than is the festival given in Norfolk, Conn., known locally as "the annual musical entertainment for the benefit of the Norfolk Home Missionary Society." This year the concert will take place on Wednesday evening, Aug. 1. Thomas H. Thomas, who is responsible for the arrangements, this week announced the program and artists. Mme. Schumann-Heink returns to Norfolk as the bright particular star, with Evan Williams, another favorite with these audiences, as the leading male soloist. Then there will be Maurice Dambois, 'cello; Stefano di Stefano, harp; Charles Heinroth, organ and conductor; Minnie Welch Edmond, soprano; Louise MacMahon, soprano; Marie von Essen, contralto; Flora Hardie, contralto; Thomas H. Thomas, tenor; Graham Reed, baritone; Wilfred Glenn, basso; Charles Gilbert Spross, piano and Edith Evans, pianist.

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THE ROMANCE OF MUSIC

(Recollections and Impressions of a Noted Critic)

Written for "Musical America" by
MAURICE HALPERSON

Forty-eighth Article: Giuseppe Verdi, the Patriot (VII)

IT was little known during Verdi's lifetime what an important part the master had taken in the choice of the subjects for his libretti and in the development and working out of the plots. The innate modesty of the great man and his dislike of discussing his affairs and pushing his own personality into the foreground of artistic and journalistic discussion hid the very important fact from the public that Verdi had to be considered to a certain extent as his own librettist.



Maurice Halperson

With the exception of the strictly literary work, that is to say, of the poetic wording to which Verdi did not attach great importance until he had found in Arrigo Boito a really important literary man for "Othello" and "Falstaff," the selection of the plot and its construction was practically his own.

The plot of "Aida," for instance, (we will talk more diffusely about this as about Verdi and his librettists in general in one of the coming articles of this series) was to a great extent worked out to conform with Verdi's own ideas, who developed a surprising sense for theatrical effects on all occasions. We are indebted for all this knowledge to an interesting book published in Milan a few years ago and containing a rich and varied collection of Verdi's letters to his intimate friends and collaborators.

A Student of Literature

The influence of the maestro was especially in evidence in the choice of his subjects. It was not given to young Verdi, who was born in the humblest of circumstances and who, notwithstanding the assistance given him by his benefactor, Signor Antonio Barezzi, had to struggle hard for his existence, to enjoy a thorough education, but the keen intelligence, the desire for an ampler knowledge, and the ambition of the man led him all his life to extensive and deep studies, especially in music and literature. Verdi's library in his Tusculum Sant' Agata is a full proof of the thoroughness of his studies. This library contained the most precious and important literary works of all the races and schools. Verdi studied them all and acquired in this way an admirable literary knowledge which proved to be of the greatest value for his operatic activity. We will discuss details of this later on.

Signora Maria Carrara, the daughter of one of Verdi's cousins and the heiress of Verdi's estate, found among the maestro's papers a little book with a green binding, worn by frequent use for many decades, which proved to be an almost priceless discovery.

Verdi had entered in this booklet all the memorable and important events of his life. We find there most interesting information throwing a light on many phases in the master's lifework, outlines of letters to friends, letters on business affiliations, to opera houses, to his tenants, his editor Ricordi and so forth. Most characteristic of Verdi's nature are the notes relating to the defamation of the character of Verdi's second wife, the former opera singer, Mme. Giuseppina Strepponi, for which slander the maestro had begun a law suit. But the greatest importance must be given to a list of literary works which had struck Verdi as affording good subjects for opera libretti.

First of all we find there the names of a few Shakespearean works which had deeply impressed Verdi. Unfortunately he had given up, later on, for various reasons, the idea of setting them to music. So we find many notes about "King Lear," proving that Verdi most

earnestly thought of writing an opera on this subject. We learn from the maestro's annotations that he was especially attracted by the gentleness and mildness of Cordelia's character. Furthermore he thought to have found in two very strong dramatic scenes the material for two great "finali." If Verdi failed to write an opera on "King Lear" the reason is undoubtedly to be found in his remark that "the personality of the old tragic king himself did not lend itself to musical adaptation." It is interesting to know that after Verdi's death a complete libretto of "King Lear" had been found

opera on this subject in 1865 and the French composer Ambroise Thomas had scored one of his greatest successes with his "Hamlet" three years later, Verdi gave up the idea of writing a "Hamlet" opera. It is well known that Verdi actually wrote three operas on Shakespearean subjects—"Macbeth," "Othello" and "Falstaff."

The works of Friedrich Schiller, the great German dramatist, also made a deep impression on the receptive mood of the Italian composer. While Shakespeare had attracted through his human qualities, Verdi was captivated by Schil-



Giuseppe Verdi Among His Intimates at Sant' Agata—a Rare Picture, Taken in 1898, One Year After Signora Verdi-Strepponi's Death. 1, Signora Maria Carrara, the Maestro's Niece and Heiress; 2, Signora Barberini Strepponi, Verdi's Sister-in-Law; 3, Signora Teresa Stolz, the Celebrated Verdi-singer; 4, Umberto Campanari, the Master's Lawyer; 5, Signora Giuditta Ricordi, 6, Commendatore Giulio Ricordi, the Famous Milanese Publisher

among his papers. The modesty of the man in not taking the public and even his friends in his confidence on such matters is in accordance with his character. It may be Verdi was afraid that his many adversaries would have here another palpable proof of what they used to call, after Verdi had written "Don Carlos," "Verdi's imitation of Wagner," if he had presented himself as a poet-composer like the Master of Bayreuth.

The plans of an opera treating "King Lear" never seemed to have left the maestro's mind entirely. When in the middle of the '80's a friend suggested that Shakespeare's "Romeo and Juliet" would be an adequate subject for the new opera Verdi's friends expected from him, he replied: "Romeo and Juliet"—what unique possibilities for a lyric drama. Yes—if I were 30, but consider that I am over 70! The ardent love of Romeo's age changes into either jealousy or indifference in men of my age. I could consider nowadays, say, a "King Lear" or an "Othello," but certainly not the unhappy lovers of the houses of Capulet and Montague.

As "Othello" had its world's première at Milan in 1887 there is no doubt that Verdi was working during this episode on Shakespeare's tragic Moor.

"Hamlet" too had made a deep impression upon the mind of the composer and here also it was the character of the heroine Ophelia, that appealed to him. As Franco Faccio, the great Italian conductor and composer, had written an

ler's high ideals and the pathos and pomp of his poetic language. He set not less than five of the Schiller dramas to music,—"Joan d'Arc," "Die Räuber," ("The Robbers"), "Luisa Miller" ("Kabale und Liebe"), "Simone Boccanegra" ("Fiesco") and "Don Carlos."

Victor Hugo and Others

Besides "Rigoletto," taken from Victor Hugo's "Le roi s'amuse" and "Ernani," Verdi had been interested, as we see by corresponding annotations in his booklet in two other works of the famous French poet's works: "Marion Delorme" and "Ruy Blas." Filippo Marchetti wrote an opera "Ruy Blas" in 1869, one of the greatest successes in its time, which may have prevented Verdi from doing the same. As for "Marion Delorme" it seems to have lost its attraction for Verdi. It is well known that Amilcare Ponchielli, the famous composer of "Gioconda," wrote an opera on this subject in 1885.

One of the books Giuseppe Verdi had studied with the greatest care was Jean Sismondi, the Swiss historian's, "Histoire des républiques Italiennes du moyen age," ("History of the Italian republics of the Middle Ages"), in which, as we learn by another note in Verdi's little "green book," the story of Giacomo di Valenza impressed him as especially suited for an opera libretto. He was interested the same way by "Inez de Castro," a drama by the Italian writer, Davide Bertolatti, and by the tragedy "Ippolito e Danoja"

by Giuseppe Pieri, a lively love plot having for background the fights between the Bonelmonti and the Bardi in Tuscany, who, like the Capulets and Montagues, waged a merciless war against each other.

The maestro had been deeply moved by the great Italian tragedian, Ernesto Rossi, who in Pieri's drama offered one of his greatest creations. I remember having seen Rossi in the same play in Florence in the late seventies, quite unaware at that time that Verdi planned to set it to music. It is to be regretted that the master abandoned this plot, as this exciting combination of love and war, of devotion and cruelty, worked out by a remarkable poet to a high pitch of theatrical effect undoubtedly would have fitted Giuseppe Verdi's surpassing individuality.

We find the names of two Spanish poets among Verdi's notes. The mention of Calderon de la Barca's "Ad oltraggio segreto, vendetta segreta." ("For secret Insult, secret Vengeance.") is accompanied by the words: "Full of color, high strung feeling and real Spanish grandezza." The Spanish poet, Miguel Augustin Principe's tragedy "Gusmano il buono" ("Gusman, the good") had made strong appeal to Verdi too. Another annotation relates the fact that Verdi had heard in Bologna an opera treating this subject, with a libretto by Mattioli and the music by Marco Marliani. Opera and composer are completely forgotten nowadays. It may be that Marliani's weak effort deprived us of another masterpiece by Verdi, just as Petrella's opera "El-nava or the Siege of Leyden" (words by D. Bolognese) may have kept back the master of writing an opera on this subject, taken from a play of the Italian writer Michele Cucciniello.

"The Ancestress"

I wish to mention further among Verdi's proposed but not executed operatic plans "Aria," after the Year Books of Tacitus, the Teutonic historian, and "Die Ahnfrau" by Franz Grillparzer. Grillparzer (1791-1872) must be considered the greatest dramatic poet of Austria, who is indebted for this honor to the mature works of his muse ("Sappho," the "Golden Fleece"—Trilogy and "King Ottokar") and not so much to the "Ahnfrau" ("The Ancestress,") a work of his earlier youth which made his name famous for the first time. This drama is one of the many "Schicksalstragoedien" ("Fate tragedies") which were incited 1816 by Adolf Muellner who, by his drama "Die Schuld" ("The Fault") must be regarded as the head of this poetic school which was based on antique Greek and Roman traditions. Fate reigned supreme and mercilessly in these gruesome tragedies in which the heroes are not moved so much by their own virtues and faults, by their own deeds and mistakes, as by their cruel destiny which makes them powerless to a great extent.

For many decades Germany and Austria were infested by many dramas of this type handled generally in a sensational and inartistic way by lesser talents. Grillparzer's "Ahnfrau" however, is, notwithstanding its forbidding sombreness the work of a real poet, containing dramatic effects of striking novelty.

In considering the variety and greatness of the task the master had set for himself we cannot but honestly admire Verdi's thoroughness of studies, his broad and receptive mind and his great ambition. It is a pity that the activity of a genius is limited by time and conditions just the same as are those of more unimportant human beings. How many more operatic gems could Verdi have given us if these plans had matured! No doubt that sober second thought led the maestro to the abandonment of many a subject which had first attracted him as well suited for musical treatment, while, on the other hand, the fact that other composers had chosen subjects contemplated by Verdi prevented the maestro from executing his plans.

It is more than probable that he had started to sketch out one or another scene of these subjects. I read in one of the smaller Verdi biographies (the one by Paul Voss) the master had ordered in his last will that two big trunks containing documents, sketches and even a few scores should be burned after his death without being opened. As the author relates, this was done on one of the first April days of 1901 in a meadow of the Sant' Agata estate. God knows how many invaluable treasures, how many great and blooming ideas were lost by this auto-da-fe! Verdi was most severe with himself, as we know, and he used to say: "Only a little mind would make his friends witnesses of his mistakes. You have such an exalted idea of me that you shall not see what I consider unworthy."

LONDON MUSICAL SEASON IN FULL SWING

Carl Rosa Company Gives Delightful Revival of "Mignon"—Elgar Setting of Four Kipling Songs Among Memorable Events of the Summer—New Compositions by John Ireland Arouse Interest—Iris Viney and Colin Campbell Among New Artists Whose Work Has Won London's Approbation

Bureau of Musical America,
12 Nottingham Place,
London, W. 1, June 18, 1917.

THIS week the operatic event has been the revival of "Mignon" by the Carl Rosa company that always keeps that delightful opera in its repertoire. It is one of the most attractive things they do and served further to introduce to us that charming young singer and actress, Clara Simons, who made the title rôle a perfect picture, vocally and histrionically. Muriel Gough sang the *fioritura* of the heartless *Filina* very brightly, while Hughes Macklin made an excellent Wilhelm. Arthur Winckworth was in good voice as *Lothario*, the harper, and de la Fuente conducted excellently.

At Drury Lane the Beecham Opera Company has given the second performance of the "Fair Maid of Perth" and the first performance for the present season of "Tristan und Isolde," which, although it did not draw a big house, was a very excellent one, with Frank Mullings and Rosina Buckman in the title rôles, Edna Thornton as *Brangäne*, Norman Allin as *King Mark* and Robert Parker as *Kurwenal*. The "Marriage of Figaro" is in active preparation and rehearsals are proceeding on seven days a week.

Tessie Thomas gave an evening violin recital in Æolian Hall which revealed this gifted young artist in more popular vein and showed that she has sympathy and appreciation for all styles.

Sir David and Lady Beatty have lent Hanover Lodge, their beautiful home in Regents' Park, to Isidore de Lara for a series of musical garden parties to be given by the War Emergency Society. The first was a most delightful gathering.

The London String Quartet concluded its eighth series of concerts on Saturday with a delightful program of the Tchaikovsky Quartet in D, the Beethoven in F and the Frank Bridges in G, playing as one man with charming sympathy.

Elgar Setting of Kipling Songs

The Coliseum has supplied a musical event of some importance and more than usual interest in producing Sir Edward Elgar's setting of four of Kipling's "Sea Warfare" songs. Charles Mott was the soloist, assisted by Henry Barrett, Fred Henry and Frederick Stewart and quite brought down the house in the bright "Lowestoft Boat" with its swinging chorus. The other three are "Fate's Discourtesy," "The Submarine" and "Mine Sweepers." Although this house has lately devoted itself to musical items, this is the most successful it yet has to its credit.

That very talented and individual composer, John Ireland, gave a concert at Wigmore Hall and had sympathetic interpreters in William Murdoch, Albert Sammons, C. Warwick Evans and Muriel Foster, the latter singing a singularly beautiful setting of Rupert Brooke's "If I Should Die To-night." The chief item was a new piano Trio in one movement, fresh and free.

An entertaining recital was given by Nora and Frederica Conway and their

The Royal College of Music brought forward an interesting and promising composer-student at their recent concert, Stanley H. Wilson, who gave a good performance of an interesting and well constructed Serenade for Strings from his pen.

The London Trio at their concert played the Beethoven and Saint-Saëns numbers and Almina Goodwin was the soloist in Mendelssohn and Chopin pieces and Leroux's "Le Repos." Ada Forest



On Left: Colin Campbell, Eleven-Year-Old Pianist, Who Is Winning Favor in London. On Right: Iris Viney, Soprano

songs and recitations were found to have lost none of their charm. Miss Frederica introduced some new ballads by George Aitken and Miss Nora a very telling dramatic piece from her own pen, "The Dreamer."

Vladimir Rosing gave a recital in aid of our many charities and, needless to say, it was a very perfect one for his great refinement of style, keen sense of humor or pathos and vocal attainments make him most welcome on any platform. He was most ably assisted by Boris Bornoff and accompanied by Signor Veroli.

To Aid Disabled Soldiers

Mme. Bertha Moore must be very proud of the fact that she has collected more than £7,000 by means of her "Song and Story" concerts for the Lord Roberts Memorial workshops for disabled soldiers.

A really wonderful child prodigy appeared last Saturday afternoon in the person of Colin Campbell. He is now only eleven years old and is a pupil of Mathilde Verne. It is the ambition of his young life to play as well as de Pachmann, of whom the small pianist says he is "jealous."

Hélène Nera, the French soprano, who made her first appearance here this week proved herself to be the possessor of a fine voice allied to a true sense of atmosphere.

An interesting début was made in Æolian Hall by Giovanni Barbirolli, a young cellist student at the Royal Academy of Music and pupil of Herbert Walenn. He has a fine, firm technique and breadth of style. He played Beethoven's Sonata in A and some Variations by Locatelli, Bach's unaccompanied Suite in C and Debussy's D Minor Sonata excellently.

was the vocalist and in excellent voice for "Voi che Sapete" and Tchaikovsky's "Only for Thee."

After an interval of two years Maria Seguel made a most welcome reappearance in Steinway Hall, and by her refined and delicate playing delighted a large audience, especially in Mozart's Sonata in C and her presentation of a Chopin group.

Iris Viney, a young singer who has come to the front rapidly, is entirely English and now only just twenty years of age. When at school in Brussels she studied piano and cello, but becoming a pupil of Mme. Lafitte she has practically given up all other studies for her singing. She has given much time to studying the Russian language and music, as well as opera. Although she has made so remarkable a success in the concert world, she hopes to sing in opera at no very distant date. HELEN THIMM.

Students' Recitals Give Week of Fine Programs at Albany

ALBANY, N. Y., July 3.—The pupils of Christian Ferron observed the twenty-fifth anniversary of the Ferron School of Music Thursday evening by a concert in which former pupils took part. The vocal pupils of Ben Franklin were heard in recital Monday night at Temple Beth Emeth, assisted by Harmon S. Swart, pianist, and Albert Nims, violoncellist. The piano pupils of Blanche S. Mundt gave a recital at her studio Tuesday evening, assisted by Edward Hinkelmann, violinist, and Ferdinand Ehrmann, violoncellist. The piano pupils of Helen M. Sperry were heard in recital Wednesday evening, assisted by Grace Held, soprano; Regina Held and Julia Verch, violinists.

Two Good Recitals at East Greenwich Academy

EAST GREENWICH, R. I., June 29.—A students' recital was given on June 4 at the East Greenwich Academy and on the following day there was a recital by the faculty of the academy. In the faculty recital Mrs. B. C. Edwards sang numbers by Weil, Mascheroni, Godard, Nevin, Sanderson, Dell'Acqua and others in excellent fashion. The other soloists, all of whom acquitted themselves well, were Gladys Rigby, C. E. G. Dickerson and John Gray. The students who appeared were Alpha Smith, Maude Duxbury, Mildred Irons, Helen Briggs, E. Lorraine Ames, Peter Carter, Donald Alexander, Marion Pickles, Forde Hastings and Laura Brownell.

Oscar Saenger Leaves for the West

Oscar Saenger closed his season on June 30, leaving on that date for Chicago, where he will be guest-teacher at the Chicago College of Music for five weeks, beginning Monday, July 2. After his season there he will spend some time on a ranch in Wyoming, and later take a trip through the West. Before leaving New York City Mr. Saenger arranged with Mon. Jacques Coini to continue as director of his opera classes. These classes will be formed early in the fall. Mr. Saenger will resume teaching at his studio on Oct. 1. All communications should be addressed to his secretary, Miss L. Lilly, 6 East Eighty-first Street, New York City.

Un-American Opera

[Editorial in the Evening Mail]

In America the task of producing worthy examples of opera breathing the life and spirit of the country has been left to isolated individuals, and their efforts have met with indifferent success. The Metropolitan Opera Company has expended large amounts of money and has applied the highest artistic accessories in the encouragement of American opera. But the opera has been for the most part not American, and in one instance at least there has been grave doubt whether the work produced was entitled to the distinction of being called grand opera.

ARABEL MERRIFIELD

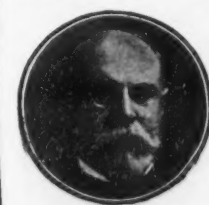
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Earle TUCKERMAN
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Buffalo Courier Says—

Earle Tuckerman, baritone of New York, with Frederick Schlieder accompanist, presented a fine programme. Mr. Tuckerman is a sincere musician whose baritone voice is colorful, resonant and admirably used. He sings with extreme refinement of style and his aria "Vision Fugitive" from "Herodiade" was delivered with impressive effect. In songs by German composers and also in songs in English, he proved himself a capable concert artist.

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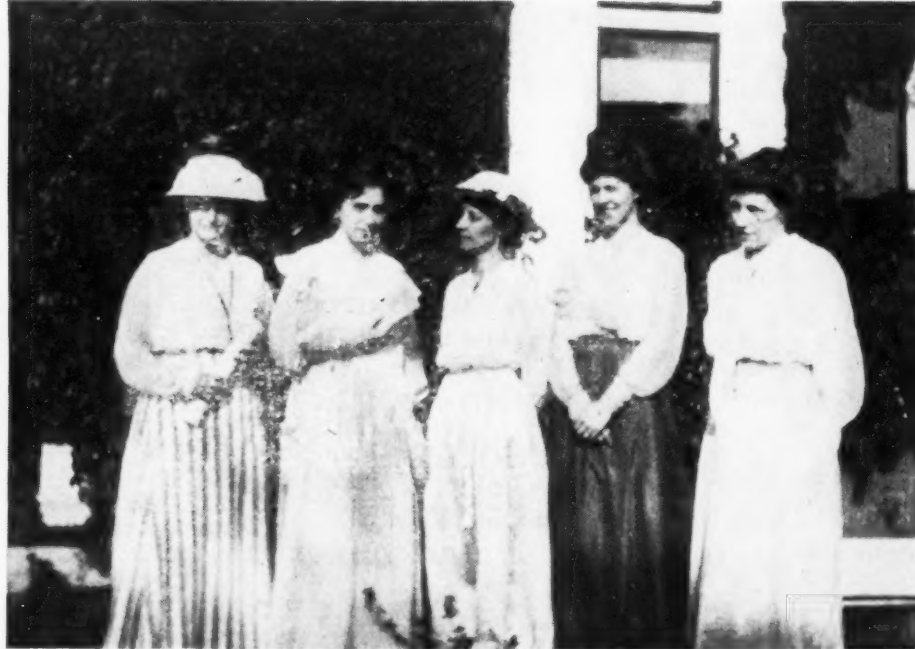
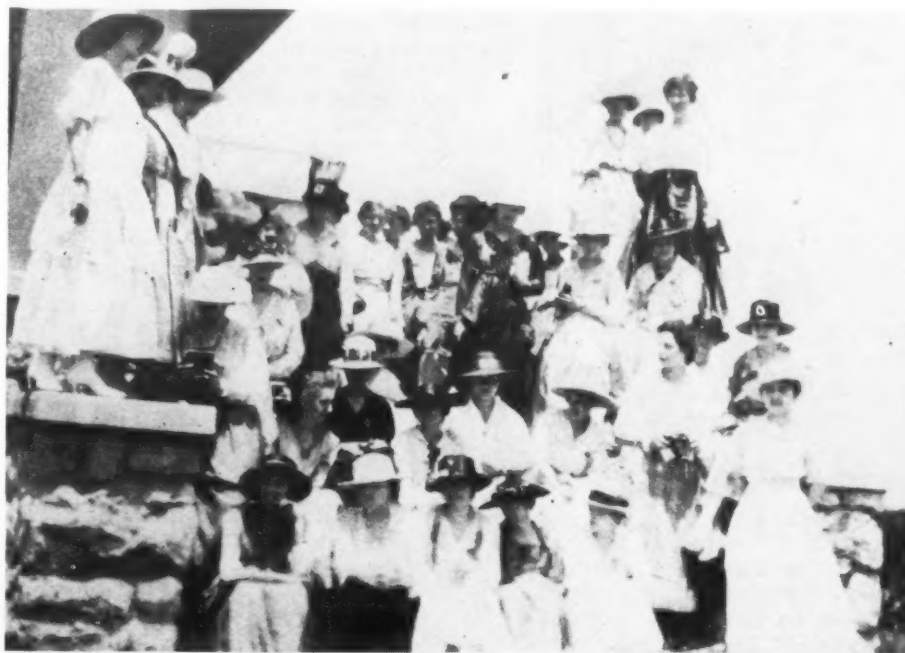
MU PHI SORORITY GUESTS OF KANSAS UNIVERSITY

National Meeting Brings Together Representatives from All Parts of United States—Harriet Wright of Pennsylvania to Head Councils of Sorority This Year—Brilliant Concert Is Feature of Convention

LAWRENCE, KAN., July 5.—Delegates from all over the United States met at the National Convention of the Mu Phi Sorority at Lawrence on June 26 to June 30 as guests of the University of Kansas. Twenty-seven delegates represented the different chapters which go to make up the national sorority of the Mu Phi. These authorized delegates were:

Emma Coleman and Nell Gallagher, Cincinnati, Ohio; Eleanor Muzzy, Boston, Mass.; Clara Eloise Young and Edith Koon, Ann Arbor, Mich.; Mabel Guess and Clarine Boies, Detroit, Mich.; May Long, Toledo, Ohio; Florence Levering, St. Louis, Mo.; Effie Compton and Sylvia Bargman, Chicago, Ill.; Lois Carey, Indianapolis, Ind.; Helen F. Harrison and Lura Park, Ithaca, N. Y.; Marian Brooks, Gainesville, Ga.; Jessie Farris and Mrs. Daise Middleton, Eugene, Ore.; Miriam Merritt, Lawrence, Kan.; Irene G. Garrison, Philadelphia, Pa.; Lillian Braden, Appleton, Wis.; Bernice Austin, Evanston, Ill.; Etha Cook, Seattle, Wash.; Margaret Spaulding, Cincinnati, Ohio; Edith Walton, Alliance, Ohio; Everil M. Smith and Grace Parks, Meadville, Pa., and Jessie Cooper, Lewisburg, Pa. In addition, a number of visiting members of the different chapters were welcomed as a part of the convention. Fifty-six delegates in all attended.

The convention opened with a reception on Tuesday evening, June 26, in Westminster Hall. After the reception an informal musical program was given by Carl Preyer, head of the piano department of the School of Fine Arts. Joseph Farrell and Mrs. Evelyn Olcott, of the vocal department; Anna Sweeney, of the piano faculty, and Miss Edna Hopkins, a senior violin student in the School of Fine Arts. The welcoming address was given by Dean Harold L. Butler of the School of Fine Arts, and the history of the local Mu Phi Chapter was given by Prof. Charles Skilton, head of the theory department. Wednesday morning was taken up with business meetings of the different committees of the sorority. At noon the visiting dele-



Scenes at the National Convention of the Mu Phi Sorority at Lawrence, Kan. Upper left: Delegates and visitors at the Country Club Luncheon. Upper right: The Old Council (left to right)—Clara Von Nostitz, Toledo, Ohio, Supreme Treasurer; Raxilettie Taylor, St. Louis, Supreme President; Anna M. Baker, Boston, Supreme Historian; Mrs. Maude Chandler, Chicago, Supreme Vice-President; Mrs. Harriet Wright, Meadville, Pa., Supreme Secretary. Lower left: Representatives from several states (left to right)—Florence Levering, St. Louis; Emma Coleman, Cincinnati; May Long, Toledo, Ohio; Lura Park, Ithaca, N. Y.; Lois Carey, Indianapolis; Eleanor Muzzy, Boston; Marion Brooks, Gainesville, Ga.; Edith B. Koon, Ann Arbor. Lower right: The New Council (left to right)—Mrs. Effie Compton, Chicago, Supreme Vice-President; Clara Von Nostitz, Toledo, Supreme Vice-President; Mrs. Harriet Wright, Meadville, Pa., Supreme President; Emma Coleman, Cincinnati, Supreme Historian; Mrs. Orah Lamke, Clayton, Mo., National Alumnae Secretary and Treasurer.

gates and their friends were taken in automobiles to the Country Club, where they were entertained at luncheon. Wednesday evening, in Fraser Hall at the university, the musical delegates gave the annual convention concert. The program follows:

Piano, Prelude, Chaminade, Jessie Cooper, Phil. Lewisburg, Pa.; Voice, "Invocation to Eros," Kursteiner, Daise Middleton, Nu. Eugene, Ore.; Piano, Rondo Capriccioso, Mendelssohn, Edith Walton, Phil. Alliance, Ohio; Aria, "Ah, Was It He?" from "La Traviata," Verdi, Grace Parks, Chi. Meadville, Pa.; Piano, Scherzo, Op. 20, Chopin, Marian Brooks, Mu. Gainesville, Ga.; Harp, "Priere," Hasselmans, Dorothy Bell, Xi. Lawrence, Kan.; Piano, (a) Rhapsody No. 2, Brahms, (b) Hungarian Etude, MacDowell, Etha Cook, Tau, Seattle, Wash.; Violin, Ballade and Polonaise, Vieuxtemps, Nell Gallagher, Alpha, Cincinnati, Ohio; Piano, Twelfth Rhapsody, Liszt, Sylvia Bargman, Iota Alpha, Chicago, Ill.; Voice, "My Heart at Thy Sweet Voice," from Samson and Delilah, Saint-Saëns, "Deep River," Burleigh, "Nur wer die Sehnsucht kennt," Tschaiakowsky, Lura E. F. Park, Lambda, Ithaca, N. Y.; Piano, Louis Bois, Op. 6, Victor Staub, Caprice Impromptu, Op. 153, Chaminade, Clarine Boies, Delta, Detroit, Mich. Accompanist, Maude Cooke Anderson.

The program was an exceptionally fine one, each number being given in an almost professional manner.

Thursday was taken up by the business meetings of the convention and

Thursday evening the visiting delegates and friends from the university and city met in a dance at the university gymnasium. On Friday morning was held the election of officers for the ensuing year. The new council is as follows:

Supreme president, Harriet Wright, Meadville, Pa.; supreme vice-president, Mrs. Effie Compton, Chicago, Ill.; supreme secretary, Hattie Elliot, Detroit, Mich.; supreme treasurer, Clara Von Nostitz, Toledo, Ohio; supreme historian, Emma Coleman, Cincinnati; national alumnae secretary and treasurer, Mrs. Orah Ashley Lamke, Clayton, Mo.

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GRAINGER AT MILLBROOK

Army Duties Do Not Keep Pianist from Red Cross Activities

Percy Grainger, Australian composer-pianist and more recently oboe player in the United States Army, was again heard in a benefit concert for the British and American Red Cross, when he appeared at Sandonana, Millbrook, on Saturday evening, June 30.

The audience was wildly enthusiastic over Mr. Grainger's Colonial Song, his playing of a Liszt Hungarian Rhapsodie, the Stanford-Grainger "Irish Dances" and the "Deep River" of Harry Burleigh, transcribed for piano by A. Walter Kramer. He was obliged to give encores to these, repeating his "Irish Dances" and the Burleigh-Kramer number. This latter composition Mr. Grainger will feature on future Red Cross programs.

The Millbrook recital netted \$600 for the Red Cross fund. Mr. Grainger caught a train back at 2.40 a. m.—just in time to reach camp for parade duties on Sunday morning.

PITTSBURGH'S WAR WORK

Musicians Making Good Record—Commercial Club Organizes Band

PITTSBURGH, PA., July 9.—Pittsburgh musicians are making a good record in patriotic work. The Musicians' Club of this city has subscribed for four Liberty bonds and its members are giving their services in patriotic endeavor wherever it is possible to do so. President T. Carl Whitmer of the club made three speeches in this city when the Red Cross war fund was being collected, speaking to 5000 school children, in addition to his talks

on the subject to adults. At the Patriotic Day exercises at the First Presbyterian Church, held July 1, Mr. Whitmer's anthem, "Hymn to America," was sung by the choir.

Knotts Chorus gave a very creditable program in the Alvin Theater last Monday night. Grace Donley Calvert and Kearne Neely were the accompanists, the program being presented by a large number of well-known singers.

The Pittsburgh Commercial Club, an organization of about 1000 business men, have organized a band and intend to have their own music. Already ten members have been chosen from among their own membership.

E. C. S.

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By WILLIAM LYON PHELPS

(Professor of English Literature at Yale University, and President of New Haven Symphony Orchestra)

EDOUARD DE RESZKE was the greatest singer I have ever heard, and I have been especially fortunate in hearing great singers. He always seemed to be in good voice and good spirits and gave distinction to every rôle he undertook. He made even "The Huguenots" interesting to me, which no other singer has ever been able to do, and he gave *King Mark* a personality, which the score alone fails to accomplish. In such varied parts as the *King* in "Lohengrin" and *Leporello* in "Don Giovanni," he was all that the eye and ear could wish, and in "Faust" he dominated the stage. His voice had more volume than any other that has ever saluted my senses, but it was so flexible that he could trill with ease and grace. His body was like his voice—enormous, imperious, overwhelming, and yet supple and easy as a stripling. He had, like his brother Jean, a thoroughly intellectual comprehension of every character he impersonated, so that every tone, every look, every gesture gave to a fastidious spectator unalloyed delight. These wonderful brothers did not improve by conception of the significance of operatic music; they simply transformed it, so that for the time I forgot all the singers I had heard before, and alas! they have made me somewhat dissatisfied with the singers I have heard since.

Superior Vocally to Jean

Although Jean was fully as great an artist as Edouard, he was not so great a singer. During all the years he was in New York he never, if I remember rightly, trusted to his voice alone. He steadfastly refused to sing in concerts, apparently realizing that his great personality and marvelous dramatic art needed both the opportunity and the illusion of the operatic stage. His tenor voice was sure not so beautiful as that of Brignoli, and nothing like so beautiful as that of Caruso, yet he is still my ideal *Lohengrin* and *Tristan*, for who can forget his splendid dignity, his extraordinary intelligence, the marvelous sincerity of his passion?

Edouard had, I think, all of Jean's art, though not being a tenor, he had less opportunity to reveal it, but he could trust to his voice alone to make an impression, for he sang at concerts, at weddings, and seemed willing to meet any test, on or off the stage. He was a greater operatic

singer than Plancon, with whom he was frequently compared, for he actually had more voice than the big Frenchman and there was never anything theatrical or pretentious in his art, defects almost always in evidence when Plancon sang. Those who remember Plancon's singing of *Pogner's* address will recollect the extraordinary purity and beauty of tone, combined with an overdone insistence of manner, for Plancon, great singer and artist as he was, never could forget himself. He was always something of a poseur, lacking the convincing sincerity of the de Reszkes.

Might Have Made Ideal "Wotan"

I wish that Edouard had sung the rôle of *Wotan* in "Die Walküre"; it was reported that he practised it and thought the music was rather high for his absolute bass tones. Yet Wagner said somewhere that he did not want a baritone to sing this rôle—though that is what usually happens—but a "high bass." As everybody knows, there is a real difference in quality. Six years ago, in Munich, Paul Bender, the bass, asked to be allowed to try the rôle of *Wotan*, which had always been taken in the Hoftheater by the splendid baritone, Feinhals. In his first appearance, he surprised and delighted both critics and public. One of the real misfortunes of the war is the impossibility of getting Bender to sing at the Metropolitan, where he was engaged two years ago. He is an admirable singer and, like Edouard, a giant in size. For over fifteen years Feinhals and Bender have been the stars of the Munich opera, both of them artists of the first rank. But what an unforgettable impression Edouard would have made in the last act of "Die Walküre"!

We shall probably never see on any stage actor-singers who can compare with the Polish brothers, and I am thankful that I was born early enough to hear them from 1891 until they retired. If, as the genial and brilliant Mephisto suggests—and not for one moment would I compare my opinion with his—Americans never heard these gentlemen in their prime, then all I have to say is that the angels in heaven can now profitably take singing lessons from Edouard.

A Query

One query in conclusion—and perhaps this will start a discussion. If it does, don't be hard on me, for I am simply a lover of music, not a musician, and those who disagree with me can always take comfort in the thought that I am an ignoramus and, therefore, probably wrong in everything I venture to say about music. I am not quite so ignorant as I used

to be, for I learn something from Mephisto every week, whose musings I read eagerly and against whom I know only one damaging thing—I practically always agree with him. Now the query: Why is it that America, which has produced such an astounding array of magnificent women singers, has been so poor in the production of male voices? I have never heard this question raised and, while it is not so dangerous as if it were the other way around, I still know where there is a cyclone cellar. Anyone can name seven or eight American women singers of the first rank of richly deserved international fame. How about the men? Why is this? Or isn't it?

BIRMINGHAM'S FOURTH SING

Community Chorus Continues to Increase in Interest and Membership

BIRMINGHAM, ALA., July 1.—The fourth Jefferson County community "sing," which took place in Capitol Park on Sunday afternoon, June 24, served to draw one of the largest audiences that have yet attended the increasing popular gatherings. H. J. Posner, baritone soloist of the Birmingham Opera Association, and the Woodland Methodist Choir, sang special numbers and a duet for horns was played by William Nappi, cornetist, and Jacob Hebbelen, trombonist. Many old familiar songs and rounds were sung.

Community singing at the fair grounds was a feature of the week, when 3000 persons participated in a program that honored the Second Regiment, Alabama National Guard. Col. Allen Crenshaw warmly praised the admirable manner in which the program was given.

The Birmingham public library has just received a handsome gift of several hundred pieces of sheet music, presented by J. W. Donnelly on behalf of the Southern School of Musical Art. The gift comprises the entire musical library of the school and includes not only standard and classical works, but many studies and practice pieces.

Ohio Teachers Adopt "Progressive Series of Piano Lessons" as Standard

At its recent convention in Cleveland, the Ohio Music Teachers' Association adopted the Progressive Series of Piano Lessons, edited by Leopold Godowsky, or its equivalent as a standard for the association. The resolution adopting this standard reads:

"We, therefore, recommend to all teachers grading through public schools where credit is sought and must be put into operation to meet all requirements of universities, that such a standard as represented by the Progressive Series of Piano Lessons or its equivalent be adopted and used."

The Yons Summering at Monroe, N. Y.

S. Constantino Yon and Pietro Alessandro Yon will spend the summer at Monroe, N. Y., teaching on Mondays during July, August and September. They have completed one of the busiest seasons that they have ever known, in the Yon studios in Carnegie Hall, in addition to which both brothers have fulfilled their duties as organists with great distinction—S. Constantino Yon at the Church of St. Vincent Ferrer and Pietro Alessandro Yon at St. Francis Xavier.

LOUISVILLE CHAUTAUQUA ON HIGH ARTISTIC PLANE

Forward Club's Venture Meets with Deserved Response—Reed Miller and His Associates Score

LOUISVILLE, KY., July 3.—The Forward Club of Crescent Hill has inaugurated a summer Chautauqua that has proved gratifying both artistically and financially. Fine musical attractions kept the standard considerably above ordinary Chautauqua programs and proved the wisdom of bringing artists and musical productions of the better kind to cities of this size and sophistication.

Among the notable features was the concert given by Reed Miller and his assisting artists, Myrtle Thornburgh, Nevada Van der Veer, Frederick Wheeler and Frank Braun. They gave a program of art songs, operatic arias and oratorio numbers. Another highly pleasing attraction was the Harry Dunbar "Mikado" company, which included such light opera artists as Arthur Aldridge, Edward Andrews, Robert White, L. E. Gilbert, Harold Geis, Bertha James-Gilbert, Helen Reinhardt, Nellie Fleming and Madora Gerafolo. This gem of light opera was given with a great amount of snap and go and much vocal beauty. A small chorus and orchestra assisted.

At a Patriotic Mass Meeting, held under the big tent on Sunday afternoon, the "Mikado" singers presented the cantata, "Paul Revere's Ride" and the Crescent Hill Chorus, under the direction of Mrs. Julia Bachus Horn, sang three numbers in fine style. An additional feature was the singing of the Italian national anthem and the "Marseillaise," by Mrs. Harry Roy, with Mrs. Bruce Brown at the piano. H. P.

Sousa to Take Marine Band to French Front—Writing Special Marches

BRETTON WOODS, N. H., July 5.—John Philip Sousa, who is attending the Maplewood trap shoot, has received permission from the Government to take the Marine Band to the front in France. The noted bandmaster-composer is hard at work writing new marches and special music for a triumphal entry into the French battle front.

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A remarkably fine and effective solo number entirely written in harmonics; specially suitable for the concert stage.

Cradle Song (duo for one violin) .30
Clever setting of a dainty, expressive melody, with an accompanying part in short eighth and pizzicato notes. Very effective as a concert solo and not difficult.



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Irma Seydel Writes

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Noted Prima Donna Honors Roosevelt on the French Front



Genevieve Vix, Soprano, on Left, Her Latest Portrait; Center, as "Traviata"; Right, "Carmen"

A CABLEGRAM sent to Col. Theodore Roosevelt by Mme. Genevieve Vix, the grand opera prima donna in Paris, states that the American flag which was intended for the division which he offered to raise for the French front has been sent to a station which the military authorities have named Station Roosevelt in his honor.

Mme. Vix expresses to Colonel Roosevelt the deep regret which she and her compatriots feel that he is not coming to France. When his desire to raise and accompany a division of American fighters was announced the people of France assumed that his proffered service was as good as accomplished and looked forward to his arrival with great anticipation.

The Parisian singer cabled to the Colonel asking if she might have the honor of presenting him with an American flag for his regiment and he cabled to her his acceptance. The presentation of the colors by Mme. Vix was to be a part of the ceremonies of greeting to the Colonel and his troops upon their arrival on French soil. When she learned that his proposed expedition was called off, the diva decided that the most appropriate use for the flag would be to raise it at Station Roosevelt, somewhere on the French front, and the military authorities have accepted it for this purpose.

Mme. Vix is planning to come to America next autumn to sing in Chicago, New York and Boston during the grand opera season of the Chicago Opera Association.

Toledo Hears Praiseworthy Concert by Overland Glee Club

TOLEDO, OHIO, June 29.—The Overland Glee Club, under the leadership of Walter E. Ryder, gave a concert on Wednesday evening, June 27, in the Valentine Theater, to a capacity house. Mr. Ryder, who has become well known through his excellent work with the Orpheus Club, is having a like success with the Overland Chorus. Their work last night showed marked improvement, especially in attack and enunciation. The club was assisted by Edgar Allyn Cole, basso, a new singer in Toledo, who sang two numbers in most satisfying manner. The Overland Company is doing much in a musical way for its employees. In addition to the Glee Club, the Overland Band is a recognized organization in the city, and an orchestra has also been formed.

Son of Willard Flint Wedded

WAKEFIELD, MASS., June 30.—Arthur W. Flint, son of Mr. and Mrs. Willard



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Flint of Greenwood, was married to Dorothy Willey Cate of Wakefield, on Thursday, June 28. The bridegroom's father is Willard Flint, the basso, extensively known as a concert and oratorio singer.

Cecil Arden Is Engaged for The Metropolitan Opera Company

Young American Mezzo-Soprano
a Recent Addition to Gatti-
Casazza Forces

CECIL ARDEN, a gifted young American mezzo-soprano, is one of the singers to be heard next season with the Metropolitan Opera Company.

Miss Arden has pursued her vocal studies entirely in America under the direction of M. Buzzi-Pecchia, who has given Alma Gluck and Sophie Braslau to the American public.

Having completed her studies in the United States for grand opera, Miss Arden, accompanied by her master, went to Europe to make her debut. While there she sang for several managers and before many eminent artists. While abroad she appeared at several private musicales before Italian nobility.

Miss Arden has an extensive repertoire in French, Italian, German and English, of classic and modern songs. Last March R. E. Johnston, concert manager, heard Miss Arden sing at a private musicale. He was very much pleased with her personality, voice and style of singing, and immediately negotiated with her for concerts. Several important appearances for next season have been arranged by Mr. Johnston.

Caspar, Wyo., Has Its Initial Festival

CASPAR, WYO., June 30.—A "one night festival" of music was given here on June 15, when Viola Goodwin, violinist, William Newmeyer, pianist, and Verna Bohlke, interpretive dancer, gave a delightful program, assisted by Mrs. Ray Cook, pianist, and M. Hood, 'cellist. The "Adoration" from Gaul's "Holy City" was admirably presented by an ensemble orchestra, under Mrs. Goodwin's leadership. Mr. Newmeyer gave a group of Chopin pieces in splendid manner and

Mrs. Goodwin's solo numbers included a Wieniawski Romance, and the Schubert-Wilhelmj "Ave Maria."

Brooklyn Arions Heard in Well Devised Program for Red Cross Benefit

The Brooklyn Arion Society and orchestra gave a concert for the benefit of the American Red Cross at Arion Hall on June 24, when a program of much merit was heard. Edith Magee, well-known contralto, sang an aria from "Il Trovatore"; Gustave Hornberger, 'cellist, played Guitermann's Concerto in A Minor, accompanied by Harry Rowe Shelley; H. Weston and R. W. Reeve played a French horn and flute duet. In compositions by Witt and Sturm, the chorus revealed its accustomed ability and the orchestra in Meyerbeer's "Coronation March," the "Ruy Blas" Overture and a Friml Waltz enlivened the interest.

G. C. T.

Anna Case Sings National Anthem for Thomas A. Edison

Anna Case, soprano of the Metropolitan Opera Company, recently sang the "Star-Spangled Banner" for Thomas A. Edison at his recording studios in New York. Miss Case at all her recitals created intense enthusiasm by singing the national anthem as an encore.

"Flag of My Heart," a new patriotic song by Gustave Ferrari, was sung for the first time in Manhattan on Thursday evening, June 21, by Reinald Werrenrath, American baritone, on the occasion of the Bronx Rally at Crotona Park. The program was to have been given on Flag Day, but was postponed on account of the severe weather.

Charlotte Lund, the soprano of New York, has been engaged as soloist at the Norwegian Festival in Seattle, Wash., on Sept. 1 and 2.



Photo by Mishkin
Cecil Arden, Mezzo-soprano

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PERCY GRAINGER'S WHITMANESQUE "MARCHING SONG OF DEMOCRACY"

(Editorial from New York Tribune, June 30, 1917)

OUR Mr. Percy Grainger, formerly Australia's own, has a great many interesting points besides his shock of Paderewski hair, now sacrificed to service in the band of the Coast Artillery stationed at Fort Totten. His "Marching Song of Democracy," for instance. Some time in the future Mr. Grainger may write our national "Tipperary." In this earlier work, for mixed chorus, orchestra and organ, he was trying for something a shade more ambitious musically, however simple it was in certain respects.

His original plan was to write a marching song for voices and whistlers only, and have it performed by a chorus of men, women and children, "singing and whistling to the rhythmic accompaniment of their tramping feet as they marched along in the open air." This idea he abandoned in order to gain instrumental color. But he refused to be led astray by the call of elaborate poetical thought. As can be seen from the following stanza from the vocal score, not even Algernon Charles Swinburne in his most alliterative moments ever paid more attention to sound and less to sense:

Tum ta-i pum pa ti ra da ti-ra da,
Tum ta-i pum pum pa ti-ra da ti-ra di;
Ta do ta ra ra ram pa pum pum pa.

The whole "Marching Song" runs just so. If this seems a tough morsel to chew, Mr. Grainger at least has a very clear theory with which to support his text. He chose nonsense syllables, first, because its "freely-moving many voicedness is the natural musical counterpart of individualistic democratic tendencies," and, second, because he did not wish to pin the music down to definite thoughts, but aimed at immersing it in a "general central emotional mood."

The reader who scents Whitman in all this guesses aright. "In loving adoration of Walt Whitman" is the dedication and the "Leaves of Grass" furnish a pageful of preliminary sentiments to give "emotional background." The "buoyant on-march of optimistic humanitarian democracy" is Mr. Grainger's own language for the theme of the "Marching Song." Such quotations as these from

Walt Whitman express the idea even better:

For those whom laws, theories, conventions can never master.
The beauty of all adventurous and daring persons.

Lads ahold of fire-engines and hook-and-ladder ropes no less to me than the gods of the antique wars.

I, too, am not a bit tamed, I, too, am untranslatable,
I sound my barbaric yawp over the roofs of the world.

The pretty souls will not like Mr. Grainger's yawping any better than they liked Walt Whitman's. But it is something to sound over the roofs of the world, and whether one likes it or not Whitman did just that. Perhaps Mr. Grainger will, too, some day. In the meantime we are very glad that he is one of us, and we hope his example and his oboe may infuse a little more music into this most unmusical of wars.

WIDESPREAD RESPONSE TO MUSIC IN HIBBING, MINN.

Community Movement Popular—Splendid Bi-weekly Concerts in City Parks—Orchestra's Fine Headway

HIBBING, MINN., July 2.—This young city, although possessing only about 15,000 inhabitants, displays a decidedly encouraging amount of musical interest. A symphony orchestra was organized last winter, and its work was of such caliber as to surprise and delight local music-lovers. The first concert excited wonder that such proficiency could be attained in so short a space of time.

This summer there is a splendid movement already begun in the public parks. The municipal band of thirty-five musicians gives two concerts each week in the different parks, and these afford great pleasure to the music-lovers. This organization has been developed into one of the finest non-professional bands in America, playing programs of a high order. Excellent as are the programs, the playing and readings are of a still higher order. In connection with the band concerts the Community Sing movement is being developed by the conductor of this organization. At each concert a short sing is held, and an average of 3000 per-

sons take part in each of these performances.

Great credit must be given the conductor, Ervin H. Kleffman, for his efforts and persistence. This young American has developed the symphony orchestra, municipal band and community chorus in splendid fashion. His interpretations are exceptional.

The people of the community are taking hold of their musical work with hearty zest and the "sing" seems to be doing as much good here as the movement is doing in other places in bringing the people together and furthering the cause of music.

UNIVERSITY SCHOOL HAS ITS REUNION IN LINCOLN

Dean Lutkin of Chicago the Guest of Honor—Herbert Schmidt Gives a Complimentary Recital

LINCOLN, NEB., July 2.—The final recitals of the season were given at the Temple Theater last week. On Monday evening Martha Sleeper, a talented young pianist, graduate student with Lura Shuler Smith at the University School of Music, gave a recital which proved her a player of great brilliancy and poetic insight.

The twenty-third annual reception and

reunion of alumni of the University School of Music took place at the home of director and Mrs. Willard Kimball, Dean Peter Christian Lutkin of Northwestern University, Chicago, being the guest of honor, Friday evening. On Saturday morning Dean Lutkin addressed alumni and students of the school on "Music and Its Relation to Life."

Herbert Schmidt, '15, for the past two years an artist student with Rudolph Ganz in New York, gave a piano recital in compliment to the alumni. Mr. Schmidt's program, representative of some of the best in piano literature, was played in a highly authoritative and artistic manner. This, Mr. Schmidt's first public appearance in Lincoln for over two years, was made the occasion of a welcoming demonstration by the large company present, and after the conclusion of the program he was required to add several extra numbers. He had admirable command of all technical facilities, and his interpretations of modern French music were particularly enjoyable. The annual concert was given by members of the senior class of the school with the annual graduation exercises.

Eighteen graduates were granted diplomas and the degree of bachelor of music, ten were granted teachers' certificates and twelve were given certificates for the completion of the course in public school methods. H. G. K.

NEW ENGLAND SCHOOL GIVES 99 DIPLOMAS

Chadwick Directs at Exercises—Highest Honors Go to California Girl

BOSTON, July 2.—The New England Conservatory commencement exercises were held in Jordan Hall, June 28, when ninety-nine diplomas and special certificates were awarded. The address to the graduating class was made by Samuel Carr, president of the Board of Trustees, who is successor to the late Eben Jordan.

The numbers on the program, the accompaniments for which were played by the Conservatory Orchestra, George W. Chadwick, conducting, were as follows:

Pièrre, Second Symphony for the organ (first movement), Marshall Spring Bidwell; Saint-Saëns, Aria from "Samson et Dalila," Marion Davison, Albany, N. Y.; Chopin, Pianoforte Concerto in F Minor, William Haddon, Dorchester, Mass.; Bruch, Aria from Odysseus, Dessa Myrtle Weisburgh, Albany, N. Y.; Bruch, Scotti Fantasia for violin and orchestra, Ignace Nowicki, New York City; Gade, Tenor Solo and Chorus from "The Crusaders," "The Wave Sweeps My Boat," Rulon Y. Robison, Salt Lake City, Utah; Chadwick, Ballad for mezzo-soprano and orchestra; "Aghadoo," Marjorie Schadt, Scranton, Pa.; Rubinstein, Pianoforte Concerto in D Minor, Op. 1, Moderato assai, William Belknap Burbank, Boston; Andante and Allegro, Martha Baird, Los Angeles, Cal.

Highest honors were awarded to Martha Baird, winner of the grand piano prize, whose diploma was granted in the piano soloists' course. Miss Baird was prepared for the junior class at the Conservatory at the University of Southern California, where her mother was a teacher of piano.

Honors went to Mary Ruddy Clifford of Wheeling, W. Va., piano soloists' and teachers' course; Isabel Hollidge Marshall, Lancaster, N. H., piano soloists' course; Elizabeth Aurelia Carini, Rockland, Me.; Marion Fisher, Hopedale, Mass., and Palmira Louise Frances Tagliabue, Boston, piano teachers' course; Virginia Beatrice O'Brien, New Haven, Conn., and Marjorie Willie Schady, Scranton, Pa., voice soloists' and teach-

ers' course; Sarah Elizabeth Oakes, Boise, Idaho, voice soloists' course; Eleanor Frances Edson, Lynn, Mass., and Mrs. Adele Pomeroy Lien, Crosby, S. D., voice teachers' course; Wendell M. Jones, Alliance, Ohio, organ course; Francis M. Findlay, Fishhaven, Idaho, trumpet and cornet. Concluding the program, with William Card, at the organ, the entire assembly sang "America." Other features of the week in connection with Commencement were the Class Day exercises held in Jordan Hall on Monday afternoon, and the Alumni Reunion Banquet held at the Copley-Plaza Hotel. W. H. L.

Flora Zabelle has been re-engaged by Henry W. Savage to personate *Dolly Brabazon*, the fascinating film siren in "Have a Heart," the Bolton-Wodehouse-Kern musical comedy that begins its new season in Boston in August, prior to a run in Chicago.

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THREE WELL-KNOWN ARTISTS JOIN IN CONCERTS AT BANGOR



Left to Right, Wilmot Goodwin, Florence Austin and Samuel Quincy at Bangor

BANGOR, ME., June 26.—Music-lovers of this city have, on few occasions, had the pleasure of listening to two recitals of greater appeal and worth than those of Monday afternoon and evening in which Florence Austin, violinist; Wilmot Goodwin, baritone, and Samuel Quincy, pianist and accompanist, appeared as soloists in the Memorial Parlors.

The program numbers were well chosen and full of variety and contrast. Mr. Quincy made his first appearance here on this occasion. Miss Austin is one of those sterling artists who are not obliged to resort to gymnastic tricks to win the approval of her audiences. Wilmot Goodwin possesses a rich, powerful baritone of ringing quality and sings with clear enunciation. Mr. Quincy is a pianist of more than ordinary ability, presenting a brilliant technique and clear-cut tones.

On Monday afternoon Miss Austin gave Haydn's "Souvenir," Sarasate's "Zigeunerweisen" and a group consisting of Bohm's "The Bee," Fibich's "Poème," Kriesler's "Liebesfreud" and the Boccherini-Musin Minuet, played with great delicacy, "Slumber Song," Hubay's

"Hejre Kati" and a group containing the Schubert-Kreisler Women's Musical and Vet's Berceuse. Mr. Quincy gave a stirring interpretation of Brahms's Rhapsodie in G Minor, Chopin's Etude, Op. 25, No. 1, in A Flat, Fauré's Impromptu, Op. 31, in F Minor, and Von Weber's "Perpetuum Mobile."

The evening concert was more elaborate than that of the afternoon and was further varied by a dramatic reading with the piano by Mr. Goodwin of Ernst von Wildenbruch's poem "The Witch Song," music by Max Schillings. Mr. Goodwin was at his best in Secchi's "Lungi dal caro bene." Among the songs introduced in Bangor, Mr. Goodwin delighted the audience with Haydn's "Be Ever Faithful," Brahms's Lullaby, Tchaikowsky's "The Pilgrim's Song," Cadman's "The Brooklet," from his suite "The Morning of the Year," one of the best delivered numbers on the program, and Campbell-Tipton's "Three Shadows." Mr. Quincy was pleasurably heard in Liszt's eighth Hungarian Rhapsody and numbers by Schumann, Chopin and Paderewski. The program closed with the singing by artists and audience of "The Star-Spangled Banner." The concerts were given under the auspices of the Daughters of Veterans (Mary Todd Lincoln Tent, No. 3).

JUNE L. BRIGHT.

BOSTON PIANIST WEDS OREGON GIRL ON BRIDGE

Charles Shepherd, Pianist, Will Reside in Portland—Many Recitals During Week

PORTLAND, ORE., July 2.—A new Portland resident is Charles Shepherd, a prominent pianist of Boston. Upon arriving here the first thing Mr. Shepherd did was to marry Marjorie Derr, a Portland girl, whom he had met in Salt Lake City. The bridal party motored out to the famous Multnomah Falls, on the Columbia River highway, where they were married on the bridge spanning the falls. Mose Christensen, former president of the Symphony Orchestra, was one of the witnesses.

A delightful piano recital was given by Lela Slater, pupil of Mrs. Thomas Carrick Burke, during the week at the home of Mrs. Burke. Miss Slater's earnest study for the past few years has advanced her rapidly until now she ranks among the best of the younger professionals of the city. Miss Slater was assisted by Dorothy Bliss, pupil of George Wilber Reed, whose beautiful voice and charming ways have won much praise.

Mrs. Ella B. Jones, one of the faculty

of the Normal School of Music, recently presented in a piano recital these students:

Thelma Thompson, Rachel Bonebrake, Donald Bonebrake, Sophie Aren, Rose Hendrickson, Francis Zimmerman, Helen Currier, Ella Jones, Jessie Hess, Juel and Dorothy Lerch, Cecil Heinline, Beryl Vinson, Constance Weinman, Mildred Jones, Ruth Clark.

Mrs. Robert F. Clark directed patriotic songs and these members of the Monday Musical Club played "Ensemble March" and "Trio," Schubert: Lillian Dateman, Miss M. Rogue, Mrs. A. Burton, Mrs. Ella B. Jones.

Among the important events of the past week was a musicale given by Helen Calbreath at the Lincoln High School Auditorium, at which Mrs. Charles Irwin, lyric soprano, and Marjory Volheim, pianist, were presented.

Irene Reynolds, a talented and active young musician of the city and pupil of Miss Jocelyn Foulkes, appeared in a piano recital last week. Ruth Johns sang two groups of songs and Miss Adeline assisted as accompanist for Miss Johns, and in a duet with Miss Reynolds.

Another interesting musicale was given last week by Mrs. Rose Coursen Reed, when she presented Helen Clark, Bernada Harry, Mrs. Paul B. Legler, Mrs. John H. Tuttle and a women's chorus consisting of members from the Tuesday Club and the Treble Clef Club, and Laurence Woodfin, baritone.

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FRANK BIBB PASSING SUMMER SEASON IN SANTA BARBARA



Frank Bibb, Gifted Accompanist and Coach, at Santa Barbara, Cal.

FRANK BIBB, whose success during the last season as accompanist for Louis Graveure has been distinct, is spending several weeks at "Villa Riposo," Santa Barbara, Cal., where he is the guest of Mr. and Mrs. W. T. Carrington. Mrs. Carrington is known professionally in the musical world as Margaret Huston.

In a secluded spot in Montecito Mrs. Carrington has erected a charming Italian villa and at the end of the garden stands the "Temple of Music," a large and handsomely equipped studio, where the singer and Mr. Bibb have been preparing concert programs. On June 21

they appeared in a concert with May Mukle, the cellist, in Santa Barbara for the benefit of the Fontainebleau Hospital, which has enlisted the services of another well-known artist, Camille Decreus, the French pianist, who is working in France for the betterment of conditions among the wounded poilus.

Mr. Bibb begins an extensive tour in September with Mr. Graveure.

Christine Miller, the noted contralto, recently returned to New York after a successful concert tour of the United States and Canada. She has given 110 concerts, of which twenty were Edison "tone tests."

WAR DID NOT MATERIALLY AFFECT ITALIAN SEASON

Ban on Teutonic Music Deprives Rome of Four Concerts Under Toscanini's Baton—Première of Sabata's Opera "Macigno" Most Important Event of Milan Season—Performances of Russian Ballet Enliven Season of Routine Music in Naples—Saint-Saëns's Appearance in Recital One of Interesting Events in the Year's Concerts—Strictly Classical Répertoire Adhered to in Many Theaters

Bureau of Musical America,
13 Via Basilicata,
Rome, May 25, 1917.

A MEMORABLE scandal marked the beginning of the symphony concert season at the Augusteum, of which you have probably heard. It was caused by the unfinished performance of two Wagnerian numbers at the first Toscanini concert, and which deprived us of four other concerts under the baton of this wonderful conductor (since then, all Teutonic music, even classical, has been barred from the Roman programs).

There were also concerts led by Conductors Mancinelli, Jelim and Rhené. The last mentioned had great success; he made known to our public the two first Evocations by Albert Roussel, one of the rare French works not yet performed at the Augusteum. Later, we had Antonio Guarneri, the young and interesting conductor who excels in interpreting music of the modern school. Among

other things, he gave us three magnificent Impressioni dal vero of Francesco Malipiero, a strong and extraordinary new work that America will soon hear.

Saint-Saëns in Recital

In January, the French concert tour organized by the Prince de Broglie gave us two concerts which were warmly received. Mme. Croiza also gave a very beautiful French-Italian recital; Mme. Montjovet triumphed in the Augusteum, and later, Saint-Saëns played remarkably for his age his Fifth Concerto (preceded by the "Marseillaise").

At the last concert of the Augusteum, at Easter, Canticum Canticorum, the biblical cantata by Enrico Bossi, was performed. Bossi is the renowned director of our conservatory. This big work was admirably given under the leadership of Molinari, to whom the Augusteum owes a large part of its artistic value.

The Società Nazionale di Musica gave its six first concerts in an atmosphere of feverish interest. The society gave various concerts in Turin, Bologna, Ferrara and Milan. I will tell you another time of the young Italian musical move-

ment, of its probable development along certain lines, and of the part that the Società Nazionale expects to take in this musical "renaissance" of our race that promises to be radiant.

In Milan the Scala opened toward the end of December with an excellent production of "Fernand Cortez." Later (in February), "L'Elisir d'Amore" and "Lucrezia Borgia," with Bonci and la Mazzoleni scored a great success. The Paris Opéra Comique then gave the same performance as in Rome, "Sapho" and "Les Cadeaux de Noël." At the end of the season "Marouf, savetier du Caire," conducted by the composer, Henri Ra- baud, was very well received.

Première of "Macigno"

Then an important première was heard, that of "Macigno," by Victor de Sabata, a very young composer on whom our country founds great hopes, and who, in this work, has lived up to his rising reputation, and is an infinitely sensitive artist and a perfect master in the handling of symphony technique. The verdict of the public was a very warm and sympathetic one. The Società dei Concerti Sinfonici was not heard this winter,

but chamber music societies were quite active.

In Naples, at the San Carlo there was a normal season, with nothing out of the ordinary to record. With Ferrari directing, "Lucia di Lammermoor," "Cavalleria" and "Pagliacci" were given. Two operas new to Naples were "Madame Sans Gêne" and the "Segreto di Susanna" by Wolf-Ferrari. In April four performances of the Russian ballets had great success. With the exception of these, Naples had a very dull season, as in the past few years.

In Turin, the Regio remained closed. The Politeama Chiarella opened in December with a fine production of "Bohème," conducted by Mugnone. Then the usual répertoire was heard, and an excellent "Matrimonio Segreto." Many concerts of chamber music were given, but no orchestral ones.

In Bologna, Florence, Genoa and Brescia the principal theaters were not idle. They adhered to the strictly classical répertoire.

There is little to say concerning our famous artists and conductors. Toscanini, after his trouble in Rome, returned to Milan. Busoni had promised Rome and Milan many concerts, both piano and orchestral, but the work preparatory to the production of his two operas, just performed in Zurich, deprived us of these, to our great sorrow.

Arrigo Serato made a long and triumphant tour, playing in Rome, Milan, Turin, Naples, Genoa, Brescia and Bergamo. He will go to the United States next fall, so you will soon have a chance to hear him again.

Although the Italian musical season of 1916-17 was in no way sensational, it is nevertheless sufficient to prove the vital energy of a nation that has been able to regain an important position among the big nations, deliberately to enter the huge conflict, and still maintain the exercise of an art in which the Italian race has found one of its highest expressions for the past two centuries.

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ALBANY PUPILS' RECITALS

One Tot of Four Figures on Program of Mason Piano School

ALBANY, N. Y., June 30.—The Mason Piano School, J. Austin Springer, director, closed the year's work with three evening recitals last week. A feature of the juvenile class exhibition was the playing of Eleanor May Muddle, four years old, who had a programmed number. The ensemble class presented a program of music exclusively for two pianos. Mr. Springer, with Edith L. Vrooman playing the orchestral score on a second piano, gave the Mendelssohn G Minor Concerto. The advanced pupils were Mortimer Schwartz, Frances Sayles, Katherine Edmonds, Edith Sherman, Lela Koretz and Edith L. Vrooman.

A public recital was given Thursday evening in the Memorial Baptist Church by the piano and vocal pupils of C. Bernard Vandenberg, assisted by Raymond Crounse, violinist, and Florence M. Loftus, soprano.

Madelyn Preiss, contralto, a pupil of A. Y. Cornell of New York, assisted at the recital of the music pupils of Amelia R. Gomph at the auditorium of the Historical Society.

The piano pupils of Fred W. Kerner were heard in recital at his studio Thursday evening, the advanced pupils appearing on the program were Henrietta Knapp, Harriet Hauf, Elizabeth Terwilliger, Elizabeth Flashover and Rhoda McCall.

The vocal and piano pupils of Mrs. R. P. F. Wilbur gave a recital Wednesday evening. Among the piano pupils were Madeline Hurd, Dorothy Packard, Mrs. John Cronie, Edna Dewey, Marjorie Howard, Mabel Harris and the vocal pupils, James Damerell, Floyd Worden, Ambrose Osborn.

Elizabeth Belding presented her piano pupils in recital Tuesday afternoon and Marguerite Heisler gave an exhibition of the work of her pupils Thursday afternoon.

French, Russian and American Join in Forming Trio at Toronto

TORONTO, CAN., July 3.—A trio to be known as the "Allied Trio" has been organized in this city, composed of Georges Vigneti, French violinist; Boris Ham-bourg, Russian 'cellist, and Austin Conrad, American pianist.

ATLANTIC CITY, N. J.—The Schmitt-Fabri Opera School is this summer teaching the largest class of students in its history. Singers from many cities in different parts of the country make up the classes.

SOME OF THE DELEGATES TO NEW YORK STATE MUSIC TEACHERS' ASSOCIATION CONVENTION



NIAGARA FALLS, N. Y., July 6.— One of the most successful meetings in the history of the New York Association of Music Teachers was held

two weeks ago, as reported in detail in last week's issue of MUSICAL AMERICA. Among the teachers and visiting artists attending and who are seen in the photograph above are Albert D. Jewett, War-

ren Hedden, Vera Barstow, Frederick Schlieder, Mme. Germaine Schnitzer, Gertrude Auld, Frank Wright, Jay Ward, J. M. Priaulx, Earle Tuckerman, George Chadwick Stock, May Laird

Brown, Adele Laeis Baldwin, Raymond Wilson, Howard Lyman, Arthur Hackett, A. K. Virgil, William Benbow, Edna Van Voorhis, Mrs. Hubert Chester, John Pierce Langs and Matja Niessen Stone.

NO MUSICAL DROUGHT FOR CHICAGO SUMMER

Civic Music Association Plans Community Concerts for Many of City's Parks

Bureau of Musical America,
Railway Exchange Building,
Chicago, July 7, 1917.

THE Civic Music Association is taking care that Chicago shall not suffer this year from the summer musical drought. In co-operation with the City of Chicago, the South Park Commissioners and the commissioners of Lincoln Park, it has arranged an extensive series of community concerts for the months of July and August and part of September.

The Civic Orchestra, conducted by Wilhelmj Montelius, will supply the accompaniments for the community singing and will also give selections of high musical merit. Irving Jones will conduct the singing. The concerts will be given in many different parts of the city, including South Park, Palmer Park, McKinley Park, Sherman Park, Hamilton Park, Ogden Park, Jackson Park and Lincoln Park, and every Sunday evening there will be a concert and singing on the Municipal Pier.

The Civic Music Association is widely distributing pamphlets containing the words of the more familiar patriotic songs and American folk melodies, to place the learning of them within the easy reach of everyone living in the city.

The Chicago Musical College has made two important additions to its faculty for next season. Louis Victor Saar, who

has been a teacher of musical theory in Cincinnati for eleven years, will join the theory department of the Chicago faculty in September. Born in Rotterdam, he received his artistic training in Germany. He won the Mendelssohn prize at Berlin in 1891, and the Austrian Tonkünstler prize in Vienna the following year. The Metropolitan Opera Company brought Mr. Saar to New York in 1894. Before going to Cincinnati he was a teacher of musical theory on the faculty of the Institute of Musical Art in New York.

The other engagement announced by the Chicago Musical College is that of Andreas Pavley, who will teach Russian and classic dancing. Mr. Pavley, with Serge Oukrainsky, made his first appearance in this country with Mme. Anna Pavlova.

Rachel Busey Kinsolving has announced an interesting list of soloists for Kinsolving Musical Mornings next season in the Crystal Ballroom of the Black-

stone Hotel. The series will be opened by Margaret Matzenauer and Percy Grainger in joint recital, Nov. 6. Other concerts will present Mischa Levitzki, pianist; Anna Case, soprano, and Francis Macmillen, violinist; Eddy Brown, violinist, and Arthur Alexander, baritone.

Bertha Beeman, contralto, has returned from a concert tour of the Pacific Coast. She will be a member of the faculty of Bush Conservatory.

Whitney Tew, basso and vocal teacher, has announced a series of four classes for teachers, clergymen and public speakers during August. The courses will treat with voice, the nature of vocal mechanism and the principle upon which it works and the conflict of mechanisms.

Harold Henry's pupils were heard in piano recital Saturday afternoon. The program included modern composers such as Debussy, MacDowell and Leschetizky, as well as the classical composers.

FARNSWORTH WRIGHT.

"Surprise Luncheon" Has William S. Brady as Honor Guest



Luncheon Given to William S. Brady, the Prominent New York Vocal Instructor, on Wednesday, June 27, Prior to His Departure for Denver

A "surprise luncheon" that was really a surprise is pictured here, for William S. Brady, the New York vocal instructor, was the surprised guest, when on June 27 about thirty of his friends and pupils entertained him at a luncheon at

Churchill's, New York, two days before he boarded the train for Denver, Col., where he now is; he is to teach for five weeks.

Among those at the luncheon were Mr. and Mrs. Clarence Alder, Emilie Frances

Bauer, Mr. and Mrs. Alfred Weil, Mr. and Mrs. Jesse Weil, Ludwig Wielich, Josef Adler, Louis Riley, Rose Laurent, Carolina Lazzari, A. Walter Kramer, Mrs. Edwin Schiffer, Mrs. H. B. Price, L. A. Larney, Maurice Cowan, Lawrence

Wolff, Bernard Freeman, and the Misses Goodwin, Heyman, Kelly, Bades, Kohn, Fleischmann, Rosenson, Glick, Stadholz, Geigerman, Gargiulo, Veen, Poore and Sugarman. Mr. Brady is shown in the center of the row at back.

NEW MUSIC VOCAL AND INSTRUMENTAL

Anent Patriotic and War Songs

"FREEDOM'S BRIDE," National Hymn. By H. C. Macdougall. "Anglo-Saxons of Today." By Charles Dennée. "For the Flag and America." By Charles Dennée. (Boston-Lepsic-New York: Arthur P. Schmidt Co.) "America's Prayer." "Columbia's Oriflame." By Robert Huntington Terry. (New York: Published by the Composer.) "Honneur à l'Amérique." By Camille Saint-Saëns. (Paris: A. Durand et Fils.) "All Hall, America." By Selma Katzenstein. (Dallas, Tex.: J. C. Barolet.)

Reviewing music and reviewing patriotic songs are two different things. The writer, whose duty it is to prepare this page each week for the readers of MUSICAL AMERICA, has convinced himself of this beyond the shadow of a doubt from the first week after America entered the war. In every mail since have been received "national anthems," war-songs, patriotic songs and what not, by composers of reputation, by composers who

make their début, fired by the *melos* of patriotism and by many who are not and never will be composers, either in peace or war time.

Above are listed some seven songs (some of them are issued for chorus of mixed voices, others for a solo voice with piano accompaniment) which have come in from their publishers recently. They are similar to those which, in all probability, we will receive during the next week or two. So that what is said about them applies equally to those which have sprung into being a bit later. There is only one difference and that is that we shall not review in these columns those which have not been received to date—unless a masterpiece is fashioned, which is quite unlikely—and will content ourselves with listing them under the heading "New Music Received" at the end of the review page.

The business of writing a patriotic song seems simple enough. The time is ripe, flags are unfurled everywhere, America is at war; what more natural than to express in song the roused sentiment of the day? And so composers set themselves the task of replacing "The Star-Spangled Banner," "America," "The Battle Hymn of the Republic," etc., etc. And it is because they set themselves to this task that they fail so ignominiously. Barring one or two things written since the declaration of war in April we have not seen anything that is worthy of serious consideration as a patriotic musical essay. And in arriving at this decision we are viewing it not from the strict standpoint of whether the song is musically important; we are asking only: Is it vital? Does it ring true? Is it real?

Few realize the fact the next national anthem of America will in all probability not be written by a musician. Composers, please note! The finest anthems of the nations of the world were not written by their Beethovens, their Verdis, nor their Moussorgskys. (The Austrian national anthem is an exception.) Unless we are greatly mistaken Monsieur Rouget de Lisle was not a musician, nor was the composer of "La Brabançonne"; nor was Carl Wilhelm, who wrote "Die Wacht am Rhein," which even in war-time we hold to be one of the most stirring of national songs, a composer of note.

Mr. Dennée's songs are melodious, pleasing, written within the singing skill of untrained voices, so is Mr. Macdougall's "Freedom's Bride." Mr. Terry's two songs are good enough in their way, "America's Prayer" being particularly good, based as it is quite naively on Martin Luther's great Protestant hymn in real Teutonic Lutheran *chorale* fashion. But we can scarcely imagine a nation singing any of these spontaneously! As for M. Saint-Saëns, perhaps the most generally beloved of all living French composers, we can only pause and wonder why he perpetrated his "Honneur à l'Amérique." We can forgive our Macdougalls, Dennées and Terrys if they fail to strike twelve, but from the composer of the B Minor Violin Concerto and "Samson et Dalila" we have the right to expect more. In this greeting to America on her entrance into the war the veteran French composer has written the real *pièce d'occasion*, the kind of thing that Beethoven did in his "Consecration of the House," the kind of thing composer on composer has written for the celebration of one thing or another. It is the most

poverty-stricken example of music by a famous composer that we know, uninspired from either a melodic or harmonic basis, with a piano accompaniment so empty that a second year student in composition should be ashamed to sponsor. We sincerely hope that it will not be preserved and included in the complete works of Camille Saint-Saëns, when they are gotten together after his death. Compared with it Debussy's war-time "Christmas Carol for Homeless Children" (surely the great Frenchman's worst composition) is a veritable masterpiece!

And what of these songs? Where do they go? And what is their purpose? We answer the former query by our certain knowledge that they are sung during the war at gatherings of various societies; they have an ephemeral place, but long before peace comes they will have been forgotten and consigned to that dark and unknown place where unreal contributions, musical and literary, lie in great numbers, undisturbed in their quiet obscurity.

When a nation goes to war there will always be songs going with it, songs such as "Tipperary," so popular with the Allied armies in 1914; "There'll Be a Hot Time in the Old Town To-night," remembered—or forgotten—from our Spanish war of 1898 and "On the Banks of the Wabash." These are the songs that are real, ordinary songs, perhaps, but nevertheless of and for the people in their significance, these are the songs that war produces that are not conscious and for that reason not cold and without pulse. We hear that America's own George M. Cohan has written a war-song called "Over There," with which the admirable Nora Bayes is stirring audiences in the variety theaters. Without having heard it we are certain that it is one of the best things of its kind, realizing that Mr. Cohan and Irving Berlin are far more spontaneous in writing a song for America and Americans than any serious composers in our land, or M. Saint-Saëns, who, in his desire to pay tribute to America, has written so sad a composition as "Honneur à l'Amérique."

America will get her new national anthem some day—no Edward MacDowell will write it, nor will John A. Carpenter—but we doubt very much if it will come when she is going to war. Art flourishes, we would add, in time of peace.

* * *

POLONAISE from "BORIS GODOUNOFF." By Modeste Moussorgsky. Arranged by Felix Fox. "The Hermit." By Anton Rubinstein. Transcribed by Sumner Salter. "A Prayer." By N. Lindsay Norden. (Boston: Boston Music Co.)

The stunning Polonaise from Moussorgsky's great "Boris" is now presented in a splendid transcription for piano four hands made with great skill by Felix Fox, the Boston pianist. Mr. Fox has done his work with understanding and has prepared for players of four hands music an addition to their library which they will be quick to value highly. The polonaises of Chopin are masterpieces, to be sure, but there is scarcely one among them that is finer than this brilliant one by Moussorgsky. It is a veritable gem.

We are not familiar with Rubinstein's "The Hermit," which we assume to be one of his many songs. Unlike the majority of his songs, it is very respectable music; in fact, one of the most interesting compositions by him with which we have been made acquainted. Mr. Salter's transcription for the organ is accomplished with excellent results, so that it will make a recital piece of distinct value.

Mr. Norden's "A Prayer" is set for chorus of eight-part mixed voices with tenor solo and is an example of pure writing that gives us great pleasure. His work in the field of Russian choral music is shown in more than one place in this piece with good effect. There is little polyphony in it, yet it has worth as a choral composition and deserves frequent hearings. May we suggest to the composer that in placing his name at the top of his compositions he write in future

"N. Lindsay Norden," and not "N. Lindsay Norden, M. A., Mus. Bac." The music of English organists who use their "Mus. Bac." is generally very dull; Mr. Norden discredits his creative output by so adorning the first page. And what is more, no one is ever attracted to a new composition because its composer received any kind of an academic degree, be it a bachelor's degree or a doctorate!

A. W. K.

PATRIOTIC MUSIC IS CHAUTAUQUA FEATURE

Programs Feature Anthems of
Allied Nations—Ernest Hutch-
eson's Classes

CHAUTAUQUA LAKE, N. Y., July 9.—Ernest Hutcheson, head of the piano department in the Chautauqua Summer Schools, began his work here on Monday with his courses full. Mr. Hutcheson is devoting most of his time to informal class lessons in interpretation, conducted after the manner originated by Liszt and Weimar. A special class in interpretation is being given exclusively for concert pianists and is free of charge.

The Chautauqua concert programs have been bubbling over with patriotic music. A training camp for patriotic speakers was in session here last week, with two hundred and fifty delegates from all over the United States. On the Friday evening program the choir of four hundred voices made its offerings the singing of national anthems of the Allied nations. The audience was on its feet during the singing of every one of them and joined heartily when "The Star-Spangled Banner" was reached.

The July Quartet, which will bear the brunt of the Music Week program, has already won its way into the hearts of Chautauquans. Arthur Hackett, tenor, returns for a second season, and with him comes Willard Flint, Boston basso. The two were formerly associated in church work in Boston and the Chautauqua engagement comes as a pleasant reunion. Meta Schumann, soprano, and Alice Moncrieff, contralto, complete a quartet which for musicianship and balance have not been surpassed here in years.

P. S. C.

SAN FRANCISCO ORCHESTRA PRESENTING LOCAL SOLOISTS

Commendation of Conductor Sokoloff's
Plan—Uda Waldrop to Direct
Light Opera in New York

SAN FRANCISCO, CAL., July 3.—The People's Philharmonic Orchestra, Nikolai Sokoloff, conductor, gave the third concert in its summer series last Sunday afternoon to a good sized audience in the Cort Theater. Brooks Parker was soloist, with Louis Nova at the piano.

Mr. Sokoloff has organized an excellent orchestra of seventy musicians and is achieving very gratifying results. The engagement of local soloists wins commendation. At the next concert, on July 15, Myrtle Donnelly, a young local soprano, will sing "Voi che Sapete" from "The Marriage of Figaro" and a group of songs.

Uda Waldrop, pianist, organist and composer, is soon to start for New York to direct the musical work in "Friend Martha," a stage production for which he has written the music and which is to be presented at the Globe Theater. His sister, Oza Waldrop, will play the leading rôle. While in the East Mr. Waldrop will write the music for a new light opera, "The Road to Yesterday." Mr. Waldrop's most noteworthy success in composition is the Bohemian grove play, "Nec-Natoma," for which Dr. J. Wilson Shiels wrote the book. T. N.



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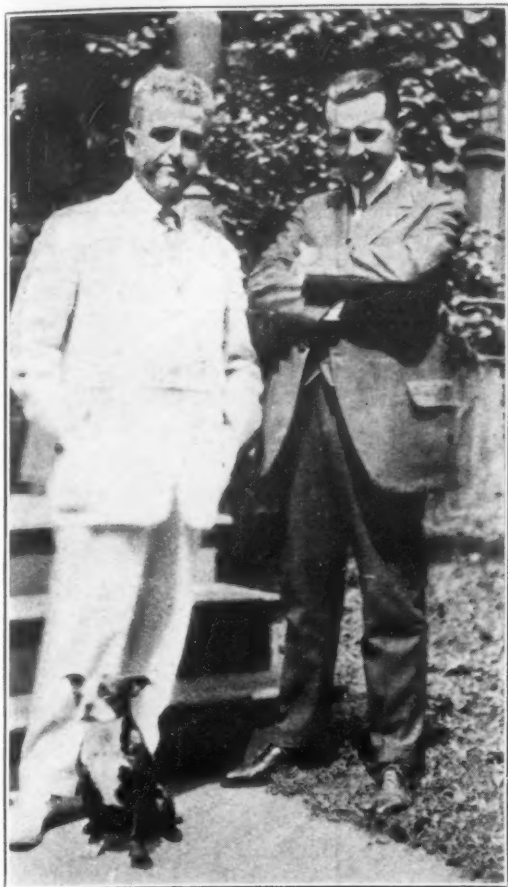
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HOWARD C. DAVIS TO SUPERVISE MUSIC IN YONKERS SCHOOLS



George Oscar Bowen and Howard Clarke Davis, Retiring and Newly Elected Public School Music Supervisors of Yonkers, N. Y.

BOSTON, June 30.—Howard Clarke Davis, who for the past several years has been director of the public school music department in the city of Chelsea, has recently been elected to a similar position in Yonkers, N. Y., replacing George Oscar Bowen of that city, who has gone to Flint, Mich., in a similar capacity. Mr. Davis is well known throughout New England, having served

as conductor of the following choral societies: Stoneham Oratorio Society, Lawrence Choral Society, Festival Chorus in Malden, Mass.; Watertown Choral Society, Mendelssohn Club of Chelsea, Mass.; Newburyport Choral Union and the Community Chorus of the East Boston School Center.

Mr. Davis was educated at Vermont Academy and Colgate University. He studied voice with Arthur J. Hubbard of this city and Dr. Grove, and studied conducting with Emil Mollenhauer. At the recent conference of the Public School Music Supervisors of New England Mr. Davis was elected president of this new organization in New England. Mr. Davis has done a creditable work in the public schools in Chelsea. He assumes his new position in Yonkers this fall. W. H. L.

WEEK OF CONCERTS BY WORCESTER MUSICIANS

Series of Admirable Programs Serve to Demonstrate Excellent Progress Made by Students

WORCESTER, MASS., June 30.—The past week has been an exceptionally busy one to music-lovers. Of chief interest perhaps were the two programs given in the forty-fifth annual series of musicales directed by the Worcester County Music School, Monday and Tuesday evenings in Fraternity Hall. The first of the two presented some of the younger, intermediate and advanced pupils, while the Tuesday evening program was given entirely by pupils who have shown exceptional ability. They were assisted by Frederick L. Mahn, violinist with the Boston Symphony Orchestra, in giving a concert that may be reckoned among the more interesting musical events of the early summer.

Pianoforte and violin sonatas of Grieg, Godard, Raff and Nicolaieff were presented by these pupils with Mr. Mahn: Grace M. Jordan, Mabel L. Brigham, Ruth E. Bacon and Elsie A. Johnson, and Schütt's Suite for Pianoforte and Violin, Op. 44, was played by Elizabeth M. Dolan and Mr. Mahn. Vocal offerings were given by Ethel M. Sleeper, soprano; Monica P. Sellig, contralto, and Everett R. Marshall, baritone. Accompaniments were played by Mrs. George D. Hartley and by Edward L. Sumner, director of the school.

Rotary Clubs of Many Cities Vie in Honoring Frances Ingram



A Pictorial Impression of Frances Ingram's Recent Visit to Tulsa, Okla. Left to Right: Mrs. Paul Galloway, Frances Ingram, Al. Farmer, President Tulsa Rotary Club, and Mrs. Acosta

FRANCES INGRAM, Chicago contralto, has been the recipient of many honors during the past season's concert tours. Rotary clubs of the various cities in which she sang were especially cordial in the receptions planned for the popular contralto. At Tulsa, Okla., a reception was given for Miss Ingram and she was presented with a Rotary wheel, bearing the names of the

entire membership. At San José, Cal., a banquet was given in her honor, and a similar demonstration was arranged at Flint, Mich. Miss Ingram is one of the principals engaged for the Ravinia Park Opera season.

The accompanying picture, taken during Miss Ingram's visit to Tulsa, includes in the group Mrs. Paul Galloway and Mrs. Acosta, two ladies who have been especially active in promoting musical interest in Tulsa.

Llora Hoffman Sings for 5,000 Student-Officers at Plattsburg



Left to Right, Front Row: Major Reginald Barlow, Miss Hoffman; Left to Right, Rear Row: Ray Perkins, Louis Burke, T. C. Jessup, Edwin Murphy, C. J. Speicher, Accompanist, and Members of the Camp Quartet, and Maurice Fulcher, Miss Hoffman's Manager

"CAN you imagine anything more inspiring than 5000 soldiers to sing to, with a theater acoustically perfect and my own concert grand piano?" queried Llora Hoffman, soprano, who came back from Plattsburg in high

spirits over the reception she had won on Saturday evening, June 24, when she gave the first concert in the Stadium at Plattsburg Barracks, N. Y., for the student officers.

In giving the program Miss Hoffman

had as accompanist a Columbia University man, Ray Perkins, a cadet at the camp, and a male quartet, composed of Louis Burke, first tenor; T. C. Jessup, second tenor; Edward Murphy, first bass, and C. J. Speicher, second bass, all four student officers. She sang such things as the arias, "Depuis le jour" from "Louise" and "Vissi d'Arte," and many songs, among them such popular favorites as Cadman's "At Dawning," Ronald's "Down in the Forest," Nevin's "Mighty Lak' a Rose" and of modern things Florence Turner-Maley's "The Call" and "Song of Sunshine" and Fay Foster's "One Golden Day," as well as songs by Grieg, Scott, Whelpley, Rusk and Lang. She was given a rousing reception and sang thrillingly. The male quartet assisted her in singing "Carry Me Back to Ole Virginny."

The concert was attended by the student officers and their friends and the commanding officers of the camp and their families. The Stadium is located in the heart of the forest and the stage was constructed in nineteen hours, under the direction of Major Reginald Barlow.

"I spent a delightful day," said Miss Hoffman to a MUSICAL AMERICA representative on her return to New York, "as a guest of the camp, doing everything there was to do, visiting the rifle pits, assisting the cook in making coffee and lots of other things that one does in camp. I was the guest of Major Barlow and the officers of the New England division at supper; they call it 'chow.' Yes, Major Barlow is Reginald Barlow, who played this year in 'Old Lady 31.' I am happy to have done something to relieve the monotony of camp life. The audience was wonderfully responsive. They are keen for music."

Mme. Lydia Locke, who will fill a long engagement of concerts in the South next winter, is now negotiating for an operatic engagement which will include appearances in California and later on in some of the cities in South America.

They were assisted by Sarah Sisson, soprano, one of Mrs. Ruggles's Boston pupils. An excellently arranged program was given by Grace M. Tallman, Marjorie H. Martin, Florence Haynes, Mrs. G. A. Hall, Florence E. O'Gara, Florence E. Putnam, Mrs. Walter M. Rogers, Miriam G. Southwick, Edith K. Newton, Minna F. Holl, Winifred B. Newton and by members of the Liedersheim Glee Club. Accompanists were Minna F. Holl and Edith K. Newton.

M. Maude Bancroft, teacher of pianoforte, directed two recitals in Fraternity Hall, Wednesday evening and Thursday afternoon. Assisting artists on the evening program were Elinor Bergstrom, soprano; Ruth Little Leland, contralto; Malcolm C. Midgley, tenor; George D. Robertson, basso, and Betty Fay, reader. The pupils who appeared were Dorothy Robinson, Helen Mosher, Lillian Freeland, Ruth Monsey, Mildred Billings, Mildred Whitcomb, Ellen Johnson, Irene Monsey, Marjorie Wood, Helen Parker and Cyril Penney. A number of Miss Bancroft's younger pupils gave the Thursday afternoon program and were assisted by Betty Fay and by Carolyn Keil-Staff, dramatic soprano.

Thursday night Mrs. Staff presented a number of her vocal pupils. The young singers were assisted by Evelyn Dow and Katherine O'Brien, pianoforte pupils of Mrs. C. E. Morton and by Gladys Peterson, violinist, and Charles Forss, baritone. Florence I. Pike led the chorus and Olive C. Johnson was accompanist. Pupils who appeared were Rebecca Hetu, Anna Larson, Hazel Smith, Mrs. Clarence E. Tupper, Florence Backlin, Isabell Le Clair, Ellen Lofgren, Mabel Snow, Edna Peterson, Doris Rogers, Edith Dawson, Irene Taylor, Marion Leonard and Mrs. G. Robert Jernberg. Mrs. Staff was presented with a silver loving cup and a cluster of American Beauty roses by her pupils of 1917.

Other pupils' recitals were presented by these pianoforte teachers: Alice C. Heaphy, Charlotte E. Morton, Mary A. McCarron, Marie Louise Webb, Olive C. Johnson, A. Priscilla Bridgman, Ruth Howe Riggs, Anna Picard, Dorothy M. Buttrick and A. Winifred Mayhew.

T. C. L.

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Objects to "Musical America's" Criticism of Civic Orchestral Concerts

To the Editor of MUSICAL AMERICA:

I cannot but think that the criticisms and editorials published in MUSICAL AMERICA on the work of the Civic Orchestral Society are a bit unjust and unfair to us all, and I feel sure when you will have become more familiar with the facts underlying our efforts you will give us more constructive criticisms than you have heretofore. I know your desire has always been to be fair and constructive in your criticism and for this reason I wish to clear up some points on which I think that you have been misinformed.

There is a grain of truth in your condemnation of the place which we were obliged to take for our concerts. We admit that it is not an ideal place, but it is the best that this city affords at the present time. A great many of the conditions which were so distracting on the opening night have been overcome. It would be impossible to find a place in any city in the summer that would be cool and without noise, as of necessity some windows must be left open. The unnecessary noises of the street have been eliminated, thanks to the personal interest of Police Commissioner Woods. Patrons have been enthusiastic over the charming appearance of the Rink, but your critic has failed to notice even this.

As for our conductor, he accepted this position at a great personal sacrifice. He refused a very flattering offer for a seven weeks' engagement in South America to accept the post here. He had had great success in Paris in similar concerts and was very much in sympathy with our movement. He has suffered from many handicaps. This year it has been impossible to secure unlimited means for anything excepting patriotic and war enterprises, so Mr. Monteux has been limited in the amount of rehearsals. He is a stranger in a strange land, becoming acquainted with his public.

The Civic Orchestral Society selected Mr. Monteux because it considered that he had a new repertoire, a new interpretation and a new point of view. There is no doubt in the minds of a great many music-lovers that Mr. Monteux belongs to the great conductors, and time and opportunity will prove his ability.

The daily press has been extremely generous in its criticism. Although many of the musical critics are away, it has given us editorials and very intelligent consideration.

I have taken it upon myself personally to answer your criticism, as I felt it was based upon misunderstanding and not narrow prejudices, and I know that you are always open-minded and ready to know both sides of a situation.

Hoping that you will pardon my encroachment upon so much of your time and space, I am,

Very truly yours,
MARTHA MAYNARD, Secretary,
Civic Orchestral Society.
New York, July 8, 1917.

Plea for Exemption of Musicians from Military Service

To the Editor of MUSICAL AMERICA:

The various views embodied in your symposium, "How May the Musician Be Utilized in War?" in last week's issue, must have arrested—by virtue of their pertinence and thoughtful quality—the interest of both your professional and lay readers. For my own part, I agree heartily in this matter with H. T. Finck, who, I feel, strikes the nail's head when he says that to enlist geniuses would be a crime. However, there are so many arguments (some valid, too) *pro* and *con*, that to attempt to catalogue them would consume more space than you would perhaps care to apportion.

The opinions submitted contained, many of them, a good deal of horse-sense, so I thought. Mr. Spalding plainly wrote his in a patriotic heat; and isn't he the youngest member of the group

consulted? Such a painstaking presentation of the country's case: I had to look twice to make sure that it wasn't a letter to the *Times* that lay before me. The author of so indignant and righteous a document must, of course, be in khaki this long time, and—are you, Mr. Spalding?

Let us have done with these abstractions, these patriotic premises. Remember for one fleeting instant the people at home: the worry-scarred wives and mothers, the bereft, the hungry, the weary, the masses—they who have given their all that this thing might be and be done with. They need, nay, they *must have*, Nirvana, and music brings surcease from anguish, the searing iron in the brain and soul that will not out. Music can exorcise this mental inquisition; let it then! At best, the service that musicians can lend in so vile and unimaginative business as present-day war is paltry. Give the People—for the great gift they give—some meagre return. Give them music!

Yours very truly,

BERNARD ROGERS.

New York City, July 7, 1917.

The Need of the Hour

To the Editor of MUSICAL AMERICA:

Some truths cannot be repeated often enough—and the international mission of Music and Literature is one of them. It knocked at the door of my mind with particular force some time ago, when Theodore Presser arranged for our home, the home of his creation, the pleasure of a short visit from a distinguished group of young people, whose nucleus was Kitty Cheatham. The particular magnitude of this lovely star having been so well defined in the MUSICAL AMERICA of June 16, modesty forbids my adding a single word about the unique quality of her songs and declamations; it is, however, their deeper and broader meaning I cannot refrain from emphasizing:

"In Pace Pare Bellum" was an old "barbaric" adage: For the good of humanity, why not turn it 'round? "In Bello Pare Pacem" should appeal to every human heart. What a noble talk for Music and Literature combined, to try to become a potent factor in preparing for the final victory of Universal Peace, after the dismal powers of hate and darkness will have been annihilated!

No true devotee of art, no true scientist or philosopher, no true knight of divine wisdom will ever lose sight of the banner of Human Brotherhood, waving high above the gory battlefields of our misery-stricken planet! But to hear its rustle requires well attuned ears, to behold it requires clearer eyes than the majority of us possess. Eyes and ears like those of Miss Cheatham and kindred spirits. Oh, for another Jeanne d'Arc to deliver our earth of hell-born conditions! Oh, for the blessed hour of a final handshaking between nation and nation, all children of the same Father, all brothers of the same Christ, whose birth was heralded by the almost forgotten angel—sing: "Glory be to God on high! Peace on earth and good will to all mankind!"

H. SHIFFARTH-STRAUB.

Presser Home,
Germantown, Pa., July 6, 1917.

Mr. Cadman to Mr. Viafora

To the Editor of MUSICAL AMERICA:

I wish heartily to thank you for including me in your "Gallery of Celebrities" with the very clever cartoon by Mr. Viafora in your issue of June 16. I appreciate the compliment very much and it goes without saying it has afforded my friends and myself a great deal of amusement since its publication. At least, it must have been characteristic of my work and "personality" to judge from the favorable comments about it!

Let me say that it is a most diverting feature in the make-up of your paper and I never fail to hunt for each "victim" when the paper reaches me.

Thanking you again and with best regards,

Cordially yours,

CHARLES W. CADMAN.
Los Angeles, Cal., June 29, 1917.

An Ocean Breeze from Christine Miller

To the Editor of MUSICAL AMERICA:

I wish you could enjoy this "Paradise by the sea" on this glorious morning! From my own piazza I have an unobstructed view of the Atlantic (only 100 yards away), Gloucester Bay away off on the horizon; the weather is so cool,

the atmosphere so startlingly clear—the beauty and comfort of it all is unreal. And, I've joined the "knitting brigade" (in self-defense), for I feel that my forte is in singing my "bit"—not in knitting it.

Cordially,

CHRISTINE MILLER.

Magnolia, Mass., July 7, 1917.

EXTENSIVE TOUR FOR GEORGE DOSTAL

American Tenor and Assisting Artists to Appear in Many Cities

THIRTY-EIGHT engagements already booked for the coming season for George Dostal, the American tenor, and his assisting artists, Lucille Orrell, 'cellist; Wanda de Chiari, harpist, with Emil Polak at the piano, are reported from his executive offices in the World's Tower Building, New York City.

The New York State engagements are Buffalo, Rochester, Binghamton, Elmira, Auburn, Newark, Niagara Falls, Dunkirk and Brooklyn. Mr. Dostal's annual New York City concert will be given at Carnegie Hall on Sunday night, Oct. 28. The cities in Pennsylvania that this company will be heard in are Scranton, Wilkes-Barre and Allentown. In Ohio they will appear in Cleveland, Ashtabula, Sandusky, Norwalk, Lima, Bucyrus, Mansfield, Marion, Akron, Columbus, Dayton, Cincinnati, Coshocton and Galion. Detroit, Mount Clemens and Ann Arbor are the cities booked in Michigan. Mr. Dostal and his assisting artists will also appear in Indianapolis; Iowa City, Iowa; in New Jersey at Boonton, Dover, Newark, Asbury Park and Atlantic City. Their tour also includes an appearance at The Lenox in Boston. The majority of these concerts will be

Marcella Craft and David Bispham Sing for Recruiting Meeting

A patriotic rally under the joint auspices of the Recruiting Committee of the Mayor's Committee on National Defense and the Chelsea Neighborhood Association was held on Tuesday evening, July 3, at St. Columba's Hall on Twenty-fifth Street. David Bispham and Marcella Craft volunteered their services. Miss Craft is an enthusiastic "recruiter" and sang "The Star-Spangled Banner," "Columbia, the Gem of the Ocean" and a new patriotic song, "Our Boys in France."



George Dostal, Popular Tenor

under the auspices of the Knights of Columbus, which organization is manifesting great interest in Mr. Dostal's work. H. E. Denegar, personal representative of Mr. Dostal, is now touring the New England States, arranging for additional appearances.

MISS CRAFT WITH SAN CARLO COMPANY

Noted Dramatic Soprano to Be Heard with Gallo's Forces Next Season

IN line with his policy of raising the artistic standards of the San Carlo Opera Company, Fortune Gallo, its impresario, announced on Monday that Marcella Craft, the dramatic soprano, whose operatic triumphs at the Royal Opera, Munich, some three seasons ago are well known to all who keep in touch with important musical affairs, is to be heard in grand opera this season. Miss Craft will sing with the San Carlo Grand Opera Company, negotiations which have been pending between Mr. Gallo and M. H. Hanson, Miss Craft's manager, having been consummated this week.

There has been a desire to hear Miss Craft in this country in the rôles that made her famous abroad and no doubt the thousands of concert-goers who have enjoyed her voice and the charms of her remarkable personality will welcome the opportunity to hear her upon the lyric stage with Signor Gallo's splendid organization. Miss Craft's recent appearance as soloist with the Civic Orchestra in New York constituted a triumph. The rôle of *Violetta* is one where in she will be heard with the San Carloans, others being *Marguerite*, *Nedda* and perhaps *Madama Butterfly*.

It is recalled that it was Strauss, the composer of "Salomé," who said of Miss Craft's singing of the rôle that it was "amazingly splendid, both in voice and acting," and ever since this indorsement there has been a demand that the soprano be heard in the difficult rôle in this country. The present condition of



Marcella Craft, American Dramatic Soprano

international affairs, however, will very likely preclude the advisability of producing the Strauss opera in America this season.

Such cities as Chicago, Buffalo, Omaha, Kansas City, Detroit, Cleveland, Syracuse, Pittsburgh and others of importance will hear Miss Craft with the San Carlo artists this season, and she will be supported by the most noted artists of that organization, including Salazar, tenor; Antola, baritone; De Biasi, basso; Stella De Mette, contralto, and others of this well balanced company.

Pupils of Loyal Phillips Shawe Appear in Providence Recital

PROVIDENCE, R. I., June 30.—Loyal Phillips Shawe, well-known baritone and teacher of this city and Boston, gave his final pupils' recital of the season last evening. The singers presenting the program were Grace Goff Fernald, soprano; Ray A. Gardiner, basso, and Mrs. Haiganoush der Margosian, soprano. In the Mendelssohn air from "Elijah,"

"Hear Ye, Israel," and in songs by Bachelet, Handel and Lehmann, Mr. Fernald revealed a soprano voice of considerable beauty and power. Mr. Gardiner's basso was shown to advantage in the "Honor and Arms" from Handel and in songs by Seiler, Osgood and White while Mrs. Margosian, in the familiar air from Charpentier's "Louise" and songs by Grieg, Haydn and Dell'Acqua, gave a highly creditable performance both vocally and interpretatively.

TENNESSEE MUSIC CLUBS GUESTS OF CHATTANOOGA

State Federation Plans to Devote Activities to Furthering Musical Interest in Rural Schools—Mrs. John Lamar Meek Heads Forces for Coming Year's Work—Gratifying Reports Given on Work of Season Just Ended

CHATTANOOGA, TENN., July 3—The convention of the Tennessee Federation of Music Clubs was held in this city on June 26 and 27, the Patten Hotel being made the headquarters of the visiting delegates.

The guests were received by Mrs. Morris Temple, president of the Chattanooga Club, assisted by Mrs. L. G. Walker, Mrs. W. H. Pryor, Mrs. John Lamar Meek, Mollie Kavanagh and Joseph O. Cadek, who comprised the committee on entertainment.

A luncheon was served for the club members and delegates, Mrs. Morris Temple presiding in the absence of Mrs. Jason Walker, president of the State Federation.

Among the visiting guests were Mrs. George Houston Davis of Birmingham, Ala., vice-president of the National Federation of Music Clubs; Mrs. H. H. Foster of Little Rock, Ark.; Edna Tonkin of Cleveland, Tenn.; Mrs. Graham and Miss Salmon of Memphis; Mrs. Proctor Brown of Bristol, Tenn.; Mildred White, Mrs. Marshall Morris and Mrs. Lester Scott of Paris; Mrs. Clarence E. Pigford of Jackson; Mrs. Harry Daniels of Bristol, and Mrs. Milne of Cleveland.

Mrs. Davis outlined the work of the Birmingham Club and the interest manifested in community singing.

Discuss Rural School Music

Mrs. Foster spoke very interestingly of musical progress in Arkansas in various lines. Professor Schoen of Johnson City made a most enthusiastic speech on music in the schools, especially in the rural schools, where there is now a demand for something better in the way of musical instruction and opportunities to learn and practise a higher class of music than heretofore. Edna Tonkin is also interested in school music and gives her valuable services freely to the betterment of music in many schools in her vicinity.

Professor Cadek, the incoming president of the local club, made a clever address of welcome, after which the assembled company sang "America." Mrs. Temple, acting for Mrs. Walker, responded to Mr. Cadek's address. Mrs. Temple then announced committees on revision of the Federation's constitution and by-laws, Mrs. John L. Meek, chairman, Mrs. Foster and Miss Kavanagh; on resolutions, Mrs. Stella K. Graham, Edna Tonkin and Max Schoen; nominating committee, Mrs. J. Proctor Brown, Max Schoen and Professor Cadek.

Brilliant Concert Given

The concert on Tuesday evening, complimentary to the delegates, was a most delightful affair, much of Chattanooga's best musical talent being heard.

Beethoven's Quartet for strings, Op. 16, No. 3, was played by M. Ottokar, first violin; Lester Cohn, second violin; Lillian Cadek, viola, and Dorothy Phillips, cello. Much applause followed this performance.

Mrs. Proctor Brown, a Bristol pianist, played Chopin's Polonaise, Op. 26, No. 1, in good style. Mrs. W. H. Pryor sang a group of three songs by Roy Lamont Smith, with the composer as accompanist. Mrs. Pryor was in excellent voice and was most enthusiastically applauded. Mr. Smith also coming in for a generous



Delegates at the Recent Convention of the Tennessee Federation of Music Clubs, Held in Chattanooga: Among Those Seated at the Luncheon Table Are Mrs. George Houston Davis, Vice-President of the National Federation; Mrs. Morris Temple, President of the Chattanooga Music Club; Mrs. John Lamar Meek, State President-elect; Howard L. Smith, "Musical America's" Representative; Mrs. H. H. Foster, Little Rock, Ark.; Mrs. Hyde, Little Rock; Max Schoen, Johnson City, Tenn.; Mrs. W. H. Pryor and Mrs. R. A. Bettis, Chattanooga

share of appreciation. Dorothy Phillips played Popper's "Polonaise de Concert" in finished style.

The "Shadow Song" from "Dinorah" was sung by Eloise Baylor, to the delight of the audience. Miss Baylor has a coloratura voice of pure and sweet quality and the technical equipment necessary to cope with the difficulties of this composition. As an encore she sang Roy L. Smith's "Merry Brown Thrush," which evoked much applause.

Ottokar Cadek, a young violinist not yet twenty years old, played for the last number a "Madrigal" by Smetana and "Zephyr" by Hubay, in which he showed himself to be an artist of attainments. An extra number was given by Marie Ludwig, harpist, who played "Harpe

Eolienne," by Yodefroid and Mazurka by Schaecker.

Extension work by local clubs was advocated by Professor Schoen of Louisville, Kan., who outlined the musical history of Louisville.

Professor Schoen, who has visited the schools of Tennessee for three years, said that only 14.3 per cent of the teachers have had any musical training, although the desire for music by parents and pupils in the rural districts is very strong. Tennessee has a State law providing for courses of musical instruction in all schools, but nothing has been done to secure it.

Mrs. George Houston Davis spoke of the public enterprise shown by the National Federation and the general de-

sire for musical betterment. Professor Cadek cordially indorsed the remarks of Mrs. Davis.

Mrs. Proctor Brown, State secretary, gave the secretary's and treasurer's reports.

Wednesday morning's session was devoted to the election of officers. Mrs. Jason Walker, State president, having offered her resignation on account of pressure of other work, Mrs. John Lamar Meek was elected president. An informal session was held to discuss future policies, and the rural school question will be given considerable attention.

Wednesday afternoon was given up to visiting the various places of historical interest in the vicinity of Chattanooga.

HOWARD L. SMITH.

MUSIC EDUCATORS MEET IN SEATTLE

First Institute Attracts the Leading Teachers—A Tribute to "Musical America"

SEATTLE, WASH., July 3.—Under the auspices of the King County Music Educators' Association, the first Music Teachers' Institute was held in Seattle, June 28 and 29. The four sessions were filled with the reading of interesting papers and discussions by leading music educators of King County and vicinity. Clifford W. Kantner, president, King County Music Educators' Association, welcomed the teachers Thursday morning, after which there was a piano conference, the talks given by Edna Colman and Ora Kirby Barkhuff of Seattle and Marguerite Dresser of Bellingham. In the afternoon public school music was the subject, the speakers being Ruth Durheim, supervisor of music in the

grades; David F. Davies, head instructor Seattle High Schools, and Frances M. Dickey, teacher of public school music in the University of Washington. A talk on harmony was given by Ada Deighton Hilling. Thursday evening a concert was given by the Seattle Music Study Club, Mrs. H. C. Simpson in charge of the program. The artists appearing were Mrs. W. H. Brownfield and Ora K. Barkhuff, pianists; Mrs. Carl W. Hoblitzell, Mrs. Fred A. Reid, sopranos; Mrs. Paul Bernard, contralto; Elinor Rockwell and Mrs. Ben C. Graham, accompanists.

The vocal conference on Friday morning was most animated. Papers were read by Grace E. Claypool, Clara M. Hartel, Charles Stone Wilson and Clifford W. Kantner, and every vocal teacher present entered into the discussion. In the afternoon Miss Nellie C. Cornish of the Cornish School of Music read a paper on the "Business Side of Music Teaching," a subject she is fully capable of handling. "What Music Clubs Are Doing to Promote Music" was discussed by Mrs. Clara M. Hartel, Musical Art Society; Mrs. Arden L. Smith, Seattle Music Study Club; Mrs. F. M. Biggs, Franz Abt Music Club; Mrs. Chandler Sloan of the Tacoma Ladies' Musical Club. The banquet Friday evening was a most happy ending to the Institute. The Musical Art Society had charge of the affair. Mrs. W. W. Griggs, president, introduced Mrs. Sara A. Thornton, first vice-president, who acted as toast-mistress.

The following toasts were given: "Music, Our American Composers," Claud Madden, president Seattle Society of Composers; "Musical Life in Seattle," Jessie Nash Stover, retiring president Musical Art Society; "Taking Stock," Dean Irving Glen, University of Wash-

ington; "Church Music," the Rev. Maurice J. Bywater; "What Publicity Does for the Musician," David Sheetz Craig, editor of *Music and Musicians*. Mr. Craig paid a tribute to *MUSICAL AMERICA* for the publicity which the publication is giving Seattle musicians and the work done here. The musical program was presented by a trio composed of Mrs. Fielding Ashton Lewis, violin; Mrs. Iris Canfield, cello; Alita Drew Eames, piano; Lillian Schoenberg, soprano, sang several selections. The committee in charge of the banquet was Miss Sarah J. Smith, chairman; Milton Seymour, Mmes. Seymour, Jack, Griggs, Anderson, Thornton, Young, Barnard, Stover, McDonagh and Clifford W. Kantner.

The Choral Art Club, Ferdinand Dunkley, conductor, gave its closing concert of the season, June 26. A large part of the program was made up of works by Seattle composers. Those represented were Clifford W. Kantner, Daisy Wood Hildreth, Kathrine A. Glen (Mrs. A. S. Kerry), Drusilla S. Percival, Irene Varley and Ferdinand Dunkley. This organization is made up almost entirely of professional musicians and their work is exceptionally fine, the shading and tone volume of the chorus being noticeably good.

One of the most pleasing choral numbers was a Hymn of Praise, "Adon Olom," by Mr. Dunkley. Mrs. Inez Z. Morrison, accompanist, is to be commended for her work, as it has been a great factor in making this organization a success.

A. M. G.

Pupils of the Figue Musical Institute of Brooklyn heard at their closing recital on June 26 were Fannie Zoeller, Mrs. Helen Becht, Alexander Simonetti, Ida Denzer, Esther Swayer, Edythe Norris, Josephine Lipp and others.

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GREENSBORO, N. C.—Hattie Mae Covington of the class of '17 of the Normal College appeared in a successful piano recital July 10.

HARTFORD, CONN.—Ralph L. Baldwin, supervisor of public school music in this city, left with his family for their summer home in Haydenville, Mass.

SHORT BEACH, CONN.—Regina Vicarino, the well-known prima donna soprano, appeared lately at the Olympia, where she delighted large audiences.

QUINCY, ILL.—The Illinois State Band of Quincy gave a concert of patriotic music at the Country Club on July 4, under the capable leadership of Burton Strock.

TROY, N. Y.—The Troy Girls' Club gave a concert recently at Y. M. C. A. hall, assisted by Miss Malvina Ehrlich, pianist; Karel Havlicek, violinist, and George Rasely, tenor.

BROWNSVILLE, PA.—The organ of the Magyar Presbyterian Church of Brownsville was formally dedicated on the morning of July 4. An impressive musical program was presented.

BOSTON, MASS.—Bainbridge Crist, well-known Boston composer, with Mrs. Crist and their infant son, have gone to South Yarmouth, Cape Cod, where they will spend the entire summer season.

TACOMA, WASH.—Mrs. Clara Mighell Lewis, authorized exponent of the Progressive Series in Tacoma, presented a number of pupils in a recital, July 2. Irene Olson, soprano, was the assisting soloist.

BOSTON, MASS.—Mary Wells Capewell has returned for the summer to her home in this city after an extensive concert tour during the past season as accompanist for Leila Holterhoff, New York soprano.

ZANESVILLE, OHIO.—Piano pupils of Mary E. Schorbe appeared on June 30 in a program that was presented in an admirable manner and showed much skill in program arrangement on the part of Miss Schorbe.

SCHENECTADY, N. Y.—A song recital was given in the Pilgrim Congregational Church for the benefit of the Red Cross by Etta Aussiker, a vocal pupil of Ben Franklin, assisted by Harmon S. Swart of Albany, pianist.

STUEBENVILLE, OHIO.—Elizabeth Browning Carter presented her pupils in piano recital on June 14 at Loggie's Hall. Thirty members of her class participated in the program, two pianos being used for the ensemble work.

GREENSBORO, N. C.—Among the pleasing events of the summer was the recital given at the North Carolina State Normal and Industrial College on July 6 by Flora Garrett, one of this year's graduates of the department of music.

ATLANTIC CITY, N. J.—The auxiliary to the Friends of Music Society of Atlantic City held its first open-air meeting on June 15, discussion of a permanent orchestra for symphonic music being the chief feature of the gathering.

ERIE, PA.—Lois Berst presented her piano and voice pupils in recitals on June 21 and 22—the first program as a joint recital by two advanced pupils, Mrs. Armand Baur, vocalist, and Ruth Eaglesfield, pianist, both doing excellent work.

ALBANY, N. Y.—The Euphony Quartet of the Concordia Seminary of St. Louis gave a sacred concert recently at St. Paul's Lutheran Church. The quartet comprises A. Berg, E. Frank, R. A. Wild and W. C. Gesch and were assisted by A. Herbert, violinist, and H. Fehner, clarinetist.

NORTHAMPTON, MASS.—The piano and violin pupils of Mary H. Steele and Laura S. Jones gave a recital at the high school hall on July 1. Those pupils who did not participate were heard in a second program given on the following evening.

SCRANTON, PA.—In appreciation of the singing of the choir of the Church of the Good Shepherd at a recent diocesan convention, the thirty members were tendered a banquet at Hotel Casey, followed by a theater party at the Strand.

SCHENECTADY, N. Y.—Concerts were given at the High School Auditorium recently by Eileen Castles, Australian prima donna, assisted by Signor Philip Sevasta, harpist, and Lee Cronican, pianist, under the direction of the Woman's Relief Corps.

CHICAGO.—Matilda and Grace Schuldt, soprano and contralto respectively, gave an excellent account of themselves at a recital given in their home, on June 29. They are pupils of Frank Parker, this being the first recital by pupils of Mr. Parker in Chicago.

PARKERSBURG, W. VA.—An interesting piano recital was given on the evening of July 3 by the pupils of Margaret Gilkinson. The first part of the program was devoted to solo offerings by advanced pupils, and the second to an operetta, "Mother Goose Island."

BROWNWOOD, TEX.—H. C. Nearing, director of the School of Music of Daniel Baker College and a talented pianist and composer, will spend the present summer studying under Alberto Jonás, in New York. Next season Mr. Nearing will concertize extensively.

TYRONE, PA.—A highly successful recital of the month was the program of piano music given on June 26 by Eugene Dayton as a benefit for the Red Cross fund. A large audience attended and was enthusiastic in its praise of the fine program presented by Mr. Dayton.

ZANESVILLE, OHIO.—Four pupils of Mrs. Charles Burgess presented a pleasing program at her residence recently. Those appearing were Edith Vogt, Dorothy Archer, Mildred Johnson and Helen Williams, with Harriet Shoemaker of Danville, Ill., as the assisting soloist.

MORGANTOWN, W. VA.—A matinée concert on the morning of July 4 was given in Commencement Hall of West Virginia University. Jackson Kinsey, baritone, was the soloist, assisted by a Ladies' Quartet, composed of Eleanor Brock, Beulah Pickenpaugh, Lillian Garrison and Mary Price.

ALLENTOWN, PA.—A two days' song festival by the pupils of the Allentown grade schools was given under the direction of the grade teachers and of Mildred Kemmerer, supervisor of music, on June 28 and 29, at the High School Auditorium and drew large audiences for the excellent programs presented.

NEWPORT NEWS, VA.—Elizabeth Kent, a piano pupil of Charles A. Floyd, excited surprise and hearty admiration by her performance of taxing solos at a recital given in St. Paul's Parish House lately. She is only thirteen years of age. The child pianist was assisted by Fenno Heath, violinist, who played two groups.

ALLIANCE, OHIO.—The Musical Art Society, Eugene A. Haesener, conductor, presented an "Evening of Opera" on June 30 at the First Methodist Church. The soloists were Anna Roth, Mrs. Ralph Boyer, Mrs. Julia Cassady-Harsh, Mrs. Ella Evans, Mrs. Eb Jones, Mrs. George Fortin, Walter Ess, F. Meder, R. Henry, W. Mowrer and Mr. Haesener. The concert was repeated at the Kent State Normal College on July 2. Another recent event of interest was the admirable recital by the pupils of the Haesener Vocal Studio.

INDIANAPOLIS, IND.—Johann Berthelsen presented a class of his vocal students in recital at the John Herron Art Institute on July 3. The interesting program, which was ably presented, contained two songs by Mr. Berthelsen, which are still in manuscript. They were "At Parting" and "Dear Little Flower."

SAN DIEGO, CAL.—A special organ recital for men of the naval training camp was given by Dr. Humphrey J. Stewart on June 30. Vocal solos by Mrs. F. G. Farish added to the pleasure of the afternoon. Dr. Stewart will give a special series of recitals on succeeding Thursday afternoons for the men in the naval training camp.

TACOMA, WASH.—Teachers recently presenting pupils in concert and recital programs were Mrs. Marie Earle, Margaret McAvoy, Lillian Palmer, Mrs. Elsie Krefting, Florence Yorktheimer, Katherine Robinson and Mme. Florence Poncin. Julia Robbins Chapman and Vienna Neel Case presented their piano pupils in joint recital.

ERIE, PA.—The Erie Conservatory graduation exercises on Monday evening, July 2, closed the fourth season of the institution, awarding diplomas to four students—Margaret Gaekenbach, Gertrude Nick and Anna Wilson in singing and Winifred Moore in composition. A splendid program was given under the direction of Peter Le Sueur.

WASHINGTON, D. C.—At the recent recital by the students of the Virgil Piano School, the following took part: Catherine Morrison, Ruth Simpson, Pauline Graff, Edith Austermuhl, Elvera Katzman, Cecelia Sisselman, Catharine Demarest and Kathryn Beck. The students were assisted by Jan Garber, violinist, and George Weber Vail, pianist.

PITTSBURG, KAN.—More than 1000 persons took part in the community sing at the Fourth of July celebration here. The concert was under the direction of the Pittsburg Federation of Women's Clubs and the Chamber of Commerce. The soloists were Mrs. R. L. Pate, Mrs. C. W. Ott, Mrs. Charles Hill, Sophia Lenski, S. J. Pease and Winworth Williams.

BOSTON, MASS.—The "Get-Together Club" of the Oliver Ditson Company held its first summer picnic recently, under the direction of President Clarence A. Woodman and James A. Smith. Sports and games were conducted at Adams's Shore, Quincy, Mass. The outing was one of a series that the club offers throughout the year to the Ditson employees.

MOBILE, ALA.—Pupils of Minnie F. Black gave a piano recital in McGill Institute Hall on Tuesday evening, June 19. These appeared: Irma Potter, Edna Pincus, Edith Metzger, Kathleen Meyer, Audrey Farnell, Mary Bromberg, Bessie Kelly, Alice Harrison, Cecile Lichtbach, Mary Waring Harrison, Melva Overby, Amelia Kron, Genevieve Copeland and Lolita Nodal.

BRIDGEPORT, CONN.—Two recitals by piano pupils were given here recently—the first on July 1 by Bessie Kelly's pupils, the second by students of Florence R. Lyons on July 2. A "musical afternoon" was given on July 2 by Norma Weber, whose pupils gathered at their teacher's home on that occasion. Gertrude Y. Thompson assisted Miss Weber.

WASHINGTON, D. C.—At the recent meeting of the Choral Club of the Y. W. C. A., the following officers were elected for the ensuing year: Gertrude Ellis, president; Lillian Krause, librarian; Mrs. Louise Ludwig, vice-president; Mrs. F. L. Crilly, treasurer; Mrs. F. W. Tucker, secretary, and Annette Miller, historian. Mrs. A. M. Blair directs the Choral Club.

SEATTLE.—The Choral Society of the First Presbyterian Church, assisted by the West Seattle Choral Society, both organizations conducted by W. H. Donley, organist and choirmaster of the Presbyterian Church, presented Gounod's "Sainte Cecilia Mass," June 27. The chorus numbered 120 voices. The soloists were Mrs. Viola Keith, soprano; Mrs. Katherine K. Ivey, contralto; Walter Owen, tenor; Walter Quirk, bass. Teachers presenting pupils in recital the past week were Orrill V. Stapp, Carrie A. Lovring, Ethel M. Pearce, Clara Moore and Mary P. Loomis, piano; Mme. Marguerite Hall, voice.

NEWTON, IOWA.—The oldest choir leader in point of service in Iowa, if not in the entire Middle West, is Mrs. T. M. Rodgers of Newton, wife of the editor of the Newton Record. Mrs. Rodgers has been leading choirs in Methodist churches for forty-five years. She started directing a choir in an old frame church in Newton in 1872.

ALBANY, N. Y.—A summer concert under the direction of Ernest T. Winchester, organist of St. Mary's Church, was given in Union Hall for the benefit of St. Vincent's Female Orphan Asylum. Those appearing on the program were Harriet McDonald, soprano; Philip Conroy, boy soprano; Richard Shannon and Vincent Kilmade, tenors, and Charles Bigley, baritone.

BOSTON, MASS.—Carolyn King Hunt presented her pupil, Cecile Tucker, in a program of piano music at the residence of Mrs. William G. Adams, on June 28. Miss Tucker played pieces by Grieg, Mozart, Ilyinsky, Parlow and other composers. Another artist on the same program was Mrs. Adele Freeman, soprano, whose offering included poems of Eugene Field, set to music by Mrs. Fannie Connable Lancaster.

CHARLOTTE, N. C.—The piano and vocal pupils of W. H. Overcarsh appeared in a well balanced program recently, those taking part being Ruth Matthews, Sarah Ledwell, Mildred Blackburn, Louise Fricker, Jeannette Davis, Kathleen Sofley, E. W. Stokes, J. B. Withers, D. M. Creswell, J. M. Hamerly, Freeda White, Rosa White, Helen Fricker, Louise Bowden, Malvina Alexander and Sarah Love.

ALBANY, N. Y.—The choir of Our Lady of Angels Church, under the direction of Henry Hamecher, organist and choirmaster, gave a special musical service on July 1 in honor of the fiftieth anniversary of the church. The soloists were Margaret Harfinger and Anna Winkler, sopranos; Katherine Freudenthal and Mary Hammer, altos; Nicholas Denn and John Skerritt, tenors; Peter Buchheim and Attilio J. Fisch, basses.

WELLSBURG, W. VA.—The second in a series of recitals by the pupils of Daisy Witten took place on June 30 at the Hamilton Y. M. C. A., a large audience attending. Those presenting the program were Mary Deighton, Ethel Gamble, Gertrude Simpson, Martha Cusack, Mildred Gill, Eleanor Batchell, Bernetta Traubert, Woodie Erskine, Kate Swaney, Elizabeth McMahon, Mary Hall, Edith Gulley, Marie Miller and Leah Bane.

OAKLAND, CAL.—Two out-of-the-ordinary musical events were lately given by Perry A. R. Dow in Stockton and Modesto. Mr. Dow gave "Song Talks," subtitled "Songs of Terpsichore." The programs were illustrated by Mrs. Hilma Gerard, soprano; Mrs. Florence R. Brown, contralto; Lucile Hurlbut, mezzo-contralto; Marie Kaufman, soprano (all pupils of Mr. Dow), and Ruth Snare, Mrs. T. P. Williams and Kenneth Loomis, accompanists.

KEYPORT, N. J.—A large audience gathered in the First Baptist Church here on June 22 for a recital given by Mabel Percival Collins, soprano; Maybelle Moore, contralto, of Brooklyn; Dr. R. G. Morris, tenor; Jay W. Hopping, basso, and Mary V. Dennis, violinist. All the artists volunteered their services for the benefit of the Red Cross and were enthusiastically greeted. The feature of the concert was the final number, the singing of songs of the Allies.

MIDDLETOWN, CONN.—A vocal program devoted to American composers was presented by the pupils of Mme. Delina Miller Peckham on Saturday evening, June 30, in Pythian Hall. The following participated: Edith Stomberg, F. Edward Lindholm, Eva E. Forst, Florence Martin, Millie Hanson, Elizabeth Kelly, Anna Anderson, Charles Bengtson, Marguerite Cronin, Iver Anderson, Hannah Anderson, Anna Carbo, Elizabeth Carbo, Margaret McCarthy, Ethel Bowers and F. Edward Lindholm.

YORK, PA.—Charles A. Greenawalt, a prominent musician of this city, has been appointed organist and choirmaster of the First Methodist Episcopal Church, one of the important churches in this city. For the past eight years Mr. Greenawalt has been organist and choirmaster of Immanuel Reformed Church, Hanover, and prior to that time was organist of the First Moravian Church, York. Hilda Lichtenberger, soprano, has been engaged as soloist with the choir of St. Paul's English Lutheran Church.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication.

Individuals

Baker, Martha Atwood—Lockport, N. Y., Oct. 4.
Black, Temple—Cliffhaven, N. Y., July 23, 24.
Lund, Charlotte—Seattle, Wash. (Norwegian Festival), Sept. 1 and 2.
Miller, Reed—Redpath Chautauqua: Newcastle, Ind., July 14; Anderson, Ind., July 16; Marion, Ind., July 17; North Manchester, Ind., July 18; Fort Wayne, Ind., July 19; Angola, Ind., July 20; Goshen, Ind., July 21; South Bend, Ind., July 22; Coldwater, Mich., July 24; Kalamazoo, Mich., July 25; Battle Creek, Mich., July 26; Ypsilanti, Mich., July 27; Port Huron, Mich., July 28; Lapeer, Mich., July 30; Flint, Mich., July 31; Saginaw, Mich., Aug. 1; Alma, Mich., Aug. 2; St. Johns, Mich., Aug. 3.
Van der Veer, Nevada—Redpath Chautauqua: Newcastle, Ind., July 14; Anderson, Ind., July 16; Marion, Ind., July 17; North Manchester, Ind., July 18; Fort Wayne, Ind., July 19; Angola, Ind., July 20; Goshen, Ind., July 21; South Bend, Ind., July 22; Coldwater, Mich., July 24; Kalamazoo, Mich., July 25; Battle Creek, Mich., July 26; Ypsilanti, Mich., July

27; Port Huron, Mich., July 28; Lapeer, Mich., July 30; Flint, Mich., July 31; Saginaw, Mich., Aug. 1; Alma, Mich., Aug. 2; St. Johns, Mich., Aug. 3.
Vane, Sybil—Ocean Grove, N. J. (Auditorium), July 14.

Ensembles

Criterion Quartet—Fort Plain, N. Y., July 14; Dolgeville, N. Y., July 16; Herkimer, N. Y., July 17; Cooperstown, N. Y., July 18; Cobleskill, N. Y., July 19; Oneonta, N. Y., July 20; Walton, N. Y., July 21; Greene, N. Y., July 23; Norwich, N. Y., July 24; Hamilton, N. Y., July 25; Oneida, N. Y., July 26; Clifton Springs, N. Y., July 27; Naples, N. Y., July 28; Ovid, N. Y., July 30; Geneva, N. Y., July 31; Newark, N. Y., Aug. 1; Williamson, N. Y., Aug. 2; Wolcott, N. Y., Aug. 3; Fulton, N. Y., Aug. 4; Oswego, N. Y., Aug. 6; Adams, N. Y., Aug. 7; Carthage, N. Y., Aug. 8; Philadelphia, N. Y., Aug. 9; Ogdensburg, N. Y., Aug. 10; Gouverneur, N. Y., Aug. 11; Potsdam, N. Y., Aug. 13; Massena, N. Y., Aug. 14; Malone, N. Y., Aug. 15; Tupper Lake, N. Y., Aug. 16; Saranac Lake, N. Y., Aug. 17; Plattsburg, N. Y., Aug. 18; Montpelier, Vt., Aug. 20; Lancaster, N. H., Aug. 21; North Conway, N. H., Aug. 22; Berlin, N. H., Aug. 23; Newport, Vt., Aug. 24; Lyndonville, Vt., Aug. 25; Hardwick, Vt., Aug. 27; Woodsville, N. H., Aug. 28; Laconia, N. H., Aug. 29; Kennebunk, Me., Aug. 30; Rumford, Me., Aug. 31; Farmington, Me., Sept. 1; Waterville, Me., Sept. 3.
Tollefsen Trio—Dixon, Ill., July 31; Wooster, Ohio, Aug. 3; Winona Lake, Ind., Aug. 9; Shelbyville, Ind., Aug. 12; Lancaster, Ohio, Aug. 16; Attica, Ind., Aug. 19; Washington, Iowa, Aug. 21.

Observe Twentieth Anniversary of Brooklyn Institute with Graduating Concert

Twenty years of musical instruction marked the graduation concert of the Brooklyn Conservatory of Music, held on June 22 at the Girls' High School. Pupils of Christiaan Kriens, Edward K. Macrum, Mme. M. Forster Deyo, Fred Beidleman, Gerald Reidy, Lloyd Rand, Otto Witteman and Ada T. Ammerman took part, among those who received diplomas and certificates being Harriet Hansel, Theresa Gunther, Anna Pogoloff, Frank Veres, Marion Leopold, Madelyn Blythe, Anna Farer, Esther Leipuner, Katherine Collinson and Walter Vance. The conservatory orchestra, conducted by Adolf Whitelaw, played several numbers. G. C. T.

United Church Choirs Give Concert in New Albany, Ind.

NEW ALBANY, IND., June 30.—The Jubilee Choral Association, made up of the choirs of a number of churches of the Falls cities, conducted by Ernest J. Scheerer, gave a concert at Glenwood Park Auditorium Friday evening before a large audience of pleased hearers.

The choral works included numbers by Stainer, Spicker, Neidlinger, Costa, Wagner, Rossini, Damrosch and Mendelssohn. The soloists were Flora Marguerite Bertelle, soprano, and Dr. Noble Mitchell, tenor. The baritone was E. J. Coleman. Earl Hedden played a group of 'cello solos. Margaret McLeish and Elsa Hedden were accompanists.

It is proposed by Anderson Moore, of the park management, to bring a number of musical attractions to the park this summer. H. P.

Olive Russell Dorley Spending Summer in Motor Trip

BOSTON, MASS., July 7.—Mr. and Mrs. Walter Dorley (née Olive Russell, well-known concert soprano, whose wedding in Providence took place in June) are spending their honeymoon in a motor trip through the White Mountains. Mr. and Mrs. Dorley are to make their home in Concord, Mass., after Oct. 1. Mrs. Dorley will continue her singing as heretofore, under the concert management of W. R. Macdonald of New York. W. H. L.

The "Divine Sarah" Adds Her Voice to Chorus of Our National Anthem

Sarah Bernhardt, the unconquerable, was the first among 50,000 to rise when the opening bars of the "Star-Spangled Banner" sounded at Brooklyn's great Fourth of July celebration in Prospect Park. Crippled and but newly arisen from a sickbed, the famous actress overcame her physician's remonstrances. Beating time to the music with her free hand, at the end she was joining in full voice with the chorus. And at "La Marseillaise"! Again she rose, singing with fervor, her eyes shining, her figure eloquent.

Edith Chapman Gould Presents Engaging Songs by Helen Dyckman

Edith Chapman Gould, the soprano, was heard in songs by Helen Dyckman, at her New York residence, Friday evening, June 22. Mrs. Gould was assisted by Max Gagna, 'cellist, and Luther Mott, baritone. The 'cellist did artistic work in the obligato to Miss Dyckman's "Ballad of the Trees and the Master" and added Russian numbers. Mr. Mott's resonant voice was heard in "An Old Story" and other numbers. Mrs. Gould's art and fine voice found an excellent vehicle in Miss Dyckman's attractive songs, one of which, "A Dutch Lullaby," was sung in the original Dutch. A few songs by other composers were added by Mrs. Gould.

Lester Donahue to Play at Los Angeles Chautauqua

LOS ANGELES, July 9.—Lester Donahue is engaged to play with orchestra for the Chautauqua, July 28. He will spend two months in Los Angeles with Tom Dobson, the baritone, as his guest. The Donahue home will be the scene of many musical gatherings this summer.

Waterloo Ambulance Company to Have Orchestra—Concerts Planned

CHARLES CITY, IOWA, July 7.—The Waterloo Ambulance Company of the Iowa National Guard has been presented with a piano and, as there are two capable piano players and several excellent singers in the company a series of impromptu concerts has been planned. A company orchestra is also to be organized. B. C.

NEW MUSIC HEAD IN ROCHESTER SCHOOLS

C. H. Miller of Nebraska Leads Work—Margaret Keyes and Mme. Schnitzer Heard

ROCHESTER, N. Y., June 30.—At a meeting of the Board of Education today, C. H. Miller of Lincoln, Neb., was appointed to succeed Mrs. Elizabeth Casterton McDonell as director of music in the public schools, at a salary of \$2,600 a year. His work will begin on September 1. Mr. Miller was supervisor of music in Lincoln for fourteen years and conducted the work in public school music which was carried on by the University of Nebraska. He was graduated from the Wesleyan University Conservatory with the degree of Bachelor of Music, and this year at the national conference of music supervisors held at Grand Rapids he was elected president of that organization.

Two of the principal events of the Red Cross campaign week were musical affairs. The first was a concert by the Rochester Orchestra, Hermann Dossentbach, conductor, at Convention Hall on Sunday evening, June 24, assisted by Margaret Keyes, contralto. There was a large audience, and much enthusiasm shown. Miss Keyes chose for her aria "Che Faro" from Gluck's "Orfeo et Eurydice." She also sang two groups of songs, accompanied by John Adams Warner, and received many recalls and floral tributes. Included in the first group of songs was Gretchaninoff's "Hymn of Free Russia." Among the orchestral numbers were Weber's "Oberon," Sibelius's "Finlandia," "Valse de Concert" by Glazounow, Wagner's "Tannhäuser" Overture, and "American Fantasia" by Victor Herbert.

Germaine Schnitzer, pianist, was the artist for the second Red Cross benefit concert, which was held at the home of Mrs. Arthur Stern. Mme. Schnitzer presented a delightful program to the large audience present, her Chopin numbers being especially charming.

MARY ERTZ WILL.

Gertrude Dohmen Wins Plaudits of Philadelphia Audience

PHILADELPHIA, PA., July 9.—Gertrude Dohmen, soprano, was one of the distinguished soloists at a private musicale given by Mrs. H. Klander last Sunday afternoon. Miss Dohmen is endowed with a natural voice of full, rich quality and sang in a most artistic manner several groups of songs by Puccini, Strauss, Henschel, Hildach, Rogers, Burleigh, Cadman, MacDowell, Campbell-Tipton, Clough-Leigher and Marshall. Her interpretation of Bleichmann's "Liebe" was especially noteworthy, winning for her enthusiastic applause from the appreciative audience in attendance. M. B. S.



William Neale Goddard

William Neale Goddard, formerly of New York City, was killed on the night of June 12 by a shell explosion while rescuing wounded somewhere in France. Mr. Goddard was a member of the Singers' Club and well known as a vocalist and organist. He went to England at the beginning of the war and enlisted as a private. He rapidly rose to the rank of captain of the Twenty-first Battalion, Lancaster Fusiliers. His wife, formerly Charlotte E. Harvey of East Orange, N. J., has been a Red Cross nurse in England since the beginning of the war.

David Whittet Thomson

David Whittet Thomson, known internationally as a designer-decorator, died on July 4 of pneumonia, at his home in New York. He was thirty-nine years old. Among his work in America was the lobby of the Manhattan Opera House.

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REVALLES MAKES DEBUT AS SINGER

Dancer in New Rôle at Civic
Orchestra Concert—Hearty Ap-
plause for Botta

On the advertising bills the performances of the Civic Orchestra are called "patriotic symphony concerts." But apart from the usual speech and the regulation "Star-Spangled Banner," the matter of patriotism, musically exemplified, entered not at all into the concert on the evening of Independence Day. Instead of recognizing the national holiday to the extent of performing one or more American compositions Mr. Montoux seemed to have gotten his dates mixed, to have confused the fourth of July with the fourteenth. At any rate, he gave practically an all-French program, the items of which were Bizet's "Patrie" Overture, Saint-Saëns's "Déluges" Prelude, Lalo's "Norwegian Rhapsody," Svendsen's "Carnival in Paris," Berlioz's arrangement of the "Rakoczy" March, the "Flower Song" from "Carmen" and the "Jewel Song" from "Faust." Surely in place of Bizet's empty overture and Svendsen's vapid "Carnival" one of MacDowell's orchestral suites and some other specimen of native composition deserved attention on the occasion of the nation's birthday. Certainly the omission reflected no credit on anyone concerned.

Probably because of the holiday absence of many folks the audience was about the smallest so far, though it lacked nothing in enthusiasm. Musically the best features of the evening were the *allegretto* and the *presto* of Lalo's "Norwegian Rhapsody," both of which Mr. Montoux did well. They are pleasant music, if not very markedly Scandinavian in color or feeling. In the second of these movements Lalo has utilized as his leading theme the opening phrases of Grieg's "On the Mountains," under the illusion, no doubt, that he was borrowing a confirmed folk-song. The sentimental solo melody of Saint-Saëns's prelude was played by Concertmaster Nastrucci, but very badly.

Luca Botta and Flore Revalles were the vocalists of the night, the latter making her first appearance in such a capacity in America, where only her mimetic gifts have been exploited at the various functions of Diaghileff's ballet. Yet, before her dancing days Miss Revalles appeared—successfully, we are told—in several European opera houses. Last week she sang the "Star-Spangled Banner," strikingly garbed, and afterward the "King of Thule" and the "Jewel Song" from "Faust," as well as some tinkling encores. Miss Revalles is a lady of such consumingly opulent and voluptuous blandishments that those having eyes to see will feel powerfully moved to neglect the testimony of their ears, which, to avow the truth, is scarcely agreeable. She has the material of a pleasing soprano, but her methods of vocalism have grievously abused it. Hearing her sing, one recalls with boundless admiration her mimetic gifts. Six ushers were commandeered to carry her floral trophies down the aisles to the platform.

Mr. Botta also enjoyed a warm greeting and added several extras to his "Carmen" aria. H. F. P.

Sunday Night's Concert

For the first time this season an entire symphony—Beethoven's Seventh—appeared on the Civic Orchestra's program last Sunday evening. Symphonies are discountenanced as a matter of principle at the concerts this year and so the music-lovers present on Sunday night duly appreciated the concession. They would have appreciated it even more had Mr. Montoux shown himself more equal to the task of interpreting the work. Urged onward by the conductor's profuse

Between Booming of the Battleship's Guns "Sammies" of the Navy Turn to Music for Relief



—Photo by Central News Photo Service

Informal Concert Aboard a United States Battleship

JACK TAR is essentially a lover of music. While he may not have a particular preference for the symphonic style, he cannot be accused of being restricted to ragtime for his musical enjoyment. Talking-machine records of the opera singers, the leading violinists and some excellent orchestral numbers are to be found in the recreation quarters of the big fighting vessels. Sometimes the sailors gather on deck for an informal concert as they are shown in the accompanying photograph.

beats and fluttering fingers, the orchestra played—sometimes smoothly and often crassly—the notes of Beethoven's score. But for all his expenditure of energy Mr. Montoux showed little penetration, little facility to divine and expose what throbs and teems beneath the surface of this cosmic dance music. He has no sense of plasticity, no intuition of line; neither does he find it easy to inform vital phrases with pith and saliency.

The most searching other number on the bill was the "Tristan" Prelude and "Liebestod" ("Lover's Death," according to the usual typographically arresting programs of St. Nicholas Rink) and in this Mr. Montoux gave a better account of himself, even if much of the prelude's infinite significance eludes him. Wagner's music gained some of the heartiest applause of the evening. The remaining orchestral number, Chabrier's "España," has probably never had as loud a performance in New York. The rafters rang and the floor shook.

Sophie Braslau contributed Donizetti's "O mio Fernando" and "Mon Coeur s'ouvre à ta Voix" from "Samson and Delilah" to the unbounded enthusiasm of the audience. She sang them with all the depth of opulent tone which she commands and very emotionally. After the first she added the "Habenera" from "Carmen," playing her own accompaniment and delivering the air with seductive effect. As an encore to the Saint-Saëns number she gave an English song. Also she was the flag-

bearer and "Star-Spangled Banner" singer of the evening.

The other soloist was the orchestra's first 'cellist, Paul Kéfer, who played Fauré's "Elégie" in a fashion flawlessly artistic and tasteful.

Ex-Senator Theodore E. Burton was the evening's speaker. H. F. P.

MAUD POWELL SAVES TIME

Violinist Adopts "Gain an Hour a Day" Plan

WHITEFIELD, N. H., July 9.—Maud Powell, the violinist, who has a summer home here, has adopted the "gain an hour a day" plan. With the members of her household she has observed time according to clocks and watches set forward sixty minutes.

Mme. Powell declares she "cannot wait another year for the 'daylight bill' to become effective, as that extra hour in the early morning is the most exquisite and precious of the whole day and should not be lost."

Parenthetically the celebrated violinist adds: "It works out so well. You see, if you want to get down to the post office before it closes or meet a friend at the train, there is never any anxiety, for there is always an hour to spare. Whole communities could do this and snap their fingers at Congress."

S. L. Rothappel, managing director of the Strand Theater in New York, formally opened the Strand Theater in New Orleans, on July 4. Music at the new Southern silent-drama theater is an important consideration.

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